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SCHRÄTEL UND WASSERBÄR

The Middle High German *Schrätel und Wasserbär*¹ is the first appearance of a clever tale whose history, relations, and distribution are of considerable interest. The story is as follows:

The king of Norway sends a polar bear ("wazzerber") as a gift to the king of Denmark. The bear and its leader have just landed in Denmark when night overtakes them and they hasten on to a house by the roadside. The Norseman explains to the farmer that the bear is not a dangerous monster and asks quarters for the night. This request the farmer would gladly grant, but he confesses that he has no power over his homestead after nightfall, for a malicious cobold ("schretel") drives him and his cattle away each evening. The stranger declares his reliance on God, and repeats his request, to which the host gives unwilling assent. Well supplied with food, man and bear prepare to spend the night in the bakery. While both are asleep a red-capped cobold scarcely three spans long comes up to the fire and begins to roast some meat on an iron spit.

¹ A summary with excerpts appeared in W. Grimm, *Irische Elfenmärchen* (1826), pp. cxiv-cxix (= *Kleinere Schriften*, I, 482 ff.). It has been edited several times: Mone, *Untersuchungen zur Geschichte der deutschen Heldensage* (1837), pp. 281-88; Wackernagel, *Zs. f. d. A.*, VI, 174-84; von der Hagen, *Gesammtabenteuer*, III, 261-70, No. 65; Wackernagel, *Altdeutsches Lesebuch*⁴, pp. 825-34; Weinhold, *Mittelhochdeutsches Lesebuch*⁴, pp. 104-10; Bachmann, *Mittelhochdeutsches Lesebuch*⁵⁻⁶, pp. 166-71. There is a translation into modern German by *O. Henke, *Drei altdeutsche Schwänke*, Barmen, 1888 (cf. *Zs. f. d. d. Unterrichts*, III, 566), and a retelling by Baumbach, *Abenteuer und Schwänke* (1904), pp. 57-64.

In this and succeeding notes books and articles which I have not seen are indicated by an asterisk. A list of the variants of the tale will be found below, pp. 64-66.

Jealously it eyes the interlopers, particularly the bear, until passion so overcomes it that it strikes the bear on the back of the head. The bear snarls but makes no move. When the meat drips fat the "schretel" deals another blow and the bear "turns the other cheek." Finally, when the chop sizzles with the heat, the little fellow raises spit and all high above his head and brings it down on the bear's mouth. Then the bear does not prove to be so lazy after all, and the scuffle begins in earnest. For some time neither side has an advantage, but ultimately the cobold is obliged to give in. All the while the bear's master has been watching the *mêlée* from a safe retreat in the oven, and even when the disturber of the peace has fled he does not venture forth. On the morrow the householder inquires somewhat anxiously about the health of his visitors, and before they go on learns the events of the night. Later that morning when the farmer has gone out into the field to plow, the disheveled cobold comes running up to him with the query: "Is your big cat still alive?" With ready wit the farmer grasps the situation, and assures the cobold that the "old cat" in addition to being alive is now the mother of five young ones. Thereupon the cobold flees forever, and since then the farmer and his family have lived happily in the farmhouse.

This anonymous Middle High German story is a work of considerable artistic merit. Besides being one of the very few brief narratives in verse of that period which take their subject from Germanic popular tradition, it is almost unique in its avoidance of the offensive allusion and incident which are so characteristic of the contemporary fabliaux, French and German. Especially delightful are the clever use of onomatopoetic words and the amusing description of how the cobold sought the quarrel. The anonymity of the poem has awakened much discussion, and attempts have been made to father it on Heinrich von Freiberg, one of the more distinguished successors of the great Middle High German poets.¹ Recently, however, the tendency has been to discredit these efforts, and the case for Heinrich's authorship has found no defenders since the thorough and

¹ J. M. Wiggers, *Heinrich von Freiberg als Verfasser des Schwankes von Schrätel und Wasserbär*, Rostock Diss., 1877; R. Bechstein, "Zu Heinrich von Freibergs Schwank," *Romanische Forschungen*, V, 172-82; A. Bernt, *Heinrich von Freiberg* (1906), pp. 166-67.

painstaking investigations of von Kraus.¹ By comparison with the variants cited below, it is possible to determine the provenance of the Middle High German story. In it alone of the central European versions is the hero a polar bear:

Er was der wizen einer,
ein grözer, niht ein kleiner.²

And the polar bear is found in all the Norwegian versions I have been able to see.³ Consequently it is extremely probable that the Middle High German writer drew his tale from Northern sources. Corroborative of this opinion is the fact that the scene of the poem is Denmark. If he had been drawing on local tradition, he would have made the hero a brown or black bear (like all the German popular tales) and would have had no occasion to lay the scene in the North.

A determined attempt has been made to correlate this tale with the Grendel episode in *Beowulf*—where likewise a house is freed from a monster.⁴ Mone enlarged upon this comparison, which had been first suggested by Wilhelm Grimm, and concluded that the two stories were intimately related,⁵ and it has even been asserted that they correspond completely.⁶ Of all who have touched upon the subject Laistner⁷ has evolved the most inclusive combinations. He regards the Grendel episode, *Schrätel und Wasserbär*, and the *Mühlknappensage*⁸ as closely related variations of the same theme:

¹ *Zs. f. d. A.*, XLVIII, 99-102; see also Glöde, *Literaturblatt f. germ. u. rom. Philol.*, X, col. 7.

² Vss. 17-18. On familiarity with the polar bear in the Middle Ages see von Maurer, *Anzeiger zur Kunde der deutschen Vorzeit* (1863), p. 396, and G. Storm, "Hvita björn og bjarndyr," *Ark. f. nord. fl.*, XIII, 47-53.

³ Variants 41, 43, 44-47 in the list below. The Danish and Swedish tales, with the exception of Schaldemose (Variant 33), who has a black bear, do not specify the kind of bear.

⁴ The effort to connect *Schrätel und Wasserbär* with the story of Siegfried leads to nothing. See A. and A. Schott, *Walachische Märchen*, p. 358, and von der Hagen, *Gesammtabenteuer*, Vol. III, p. lxxiv.

⁵ W. Grimm, *Irische Elfenmärchen* (1826), p. cxix (= *Kleinere Schriften*, I, 482 ff.); Mone, *Untersuchungen zur Geschichte der deutschen Heldensage* (1837), p. 287; see also Simrock, *Beowulf* (1859), pp. 176 ff. Grässe (*Literaturgeschichte*, II, 3, 86) objects to Mone's theory.

⁶ N. Müller, *Die Mythen in Beowulf*, Heidelberg Diss. (1878), pp. 48 ff., 64 ff.

⁷ *Rätsel der Sphinx*, II (1889), 15 ff. Singer (*Schweizer Märchen*, I [1903], 72) allows Laistner's grouping.

⁸ The *Mühlknappensage* tells how a miller's apprentice spent the night in a haunted mill; attacked by a swarm of cats, he cut off the paw of one of them, and on the morrow

"Bär durch Bär vertrieben"; but in order to reduce these different stories to a combat between bears he has to resort to rather violent expedients. He further believes that *Schrätel und Wasserbär* is identical with an episode in the *Bärensohnmärchen*, in which the son of a bear and a woman (or a man who has been suckled by a bear) overpowers and binds a dwarf who has disturbed him while he is cooking.¹ This is in fact similar to *Schrätel und Wasserbär*, but the *märchen* lacks the repartee in which bears and cats are confused and on which the humor of the cobold story depends. According to Panzer,² who develops Laistner's theories and who seems also to approve of Laistner's opinions regarding *Schrätel und Wasserbär*,³ the *Bärensohnmärchen* is the ultimate source of *Beowulf*. On the whole, the tendency in *Beowulf* criticism has been either to disregard

the miller's wife was found to have lost a hand. Tales very similar to this are frequent in witch-literature. There is an early example in Gervase of Tilbury (*Otia Imperialia*, ed. Liebrecht, p. 45; cf. p. 137): "Scimus quasdam, in forma cattarum a furtive vigilantibus de nocte visas ac vulneratas, in crastino vulnera truncationesque membrorum ostendisse." For other examples see J. W. Wolf, *Niederländische Sagen* (1843), p. 477, No. 393; Boekenogen, *Volkskunde*, XIX, 65-66, "Nederlandsche Sprookjes en Vertelsels," No. 111, "Van een betoooverden molen"; Zand, *Ons Volksleven*, V, 115-16, "Kempische Sagen," No. 28, "Eene kat den poot afgekapt"; Kuhn and Schwartz, *Norddeutsche Sagen*, No. 225, 1; Kuhn, *Märkische Sagen*, No. 134; Bartsch, *Sagen, Märchen und Gebräuche aus Mecklenburg*, Nos. 278, 279; Müllenhof, *Sagen, Märchen und Lieder der Herzogtümer Schleswig-Holstein*, No. 311; J. W. Wolf, *Hessische Sagen*, No. 109; Schmitz, *Sitten und Sagen aus dem Eifel*, p. 46; R. Kühnau, *Schlesische Sagen*, II, 221, No. 857; *ibid.*, III, 24, No. 1375; D. E. Jenkins, *Bedd Gelert*, p. 260; J. G. Campbell, *Superstitions of the Highlands and Islands of Scotland*, p. 181; P. I. Begbie, *Supernatural Illusions*, I, 258; **Mitt. d. nordböhm. Exkursionsklubs*, V, 240; Reichhardt, *Zs. d. V. j. Vh.*, VI, 79; Jaworski, *ibid.*, VIII, 332, No. 1; Liebrecht, *Heidelberger Jahrbücher*, LXV (1872), 842; Bergen, *Jour. of Am. Folklore*, XII, 68; Parsons, *ibid.*, XXX, 196, No. 54; Britten, *Folk-Lore Journal*, I, 53-54; E. M. Leather, *Folklore of Herefordshire*, p. 54; Jahn, *Volkssagen aus Pommern und Rügen* (1886), pp. 342-44. In J. Harland and T. T. Wilkinson, *Lancashire Legends, Traditions and Pageants*, p. 7, this tale is related to explain the legend of the white doe pursued by the specter huntsman at Eagle Crag, Todmorden.

For other tales of a monster which invades a hut and loses a hand in the ensuing conflict, see Kittredge, [Harvard] *Studies and Notes*, VIII, 228 ff.

¹ See Laistner, II, 21 ff. The *Bärensohnmärchen* is as follows: The hero (son of a bear, suckled by a bear, or otherwise of abnormal parentage) wounds the demon which has been plundering the king's apple tree. He then goes down into the underworld to seek three stolen princesses, and after his faithless comrades have drawn up the girls he is left below. By means of a talisman (or a bird) he makes his way back to the upper world, where he discloses the treachery of his companions, and marries the youngest princess. The combat with the dwarf is often an introductory episode.

The most complete list of variants is given by Bolte and Polivka, *Anmerkungen zu den Kinder- und Hausmärchen*, II, 297-318 [No. 91, "Dat Erdmänneken"].

² *Studien zur germanischen Sagen-geschichte*, I, *Beowulf*, 1910. See pp. 74-95, "Der Dämon im Waldhaus," for a detailed discussion of the incident of the dwarf-combat.

³ *Studien*, I, 254.

utterly such relationships as these, or to consider them as too remote to be of importance.¹ The possibility of a close connection between *Schrätel und Wasserbär* and *Beowulf* has never been considered seriously by anyone except Müller—and his dissertation was not even reviewed in the learned journals of the day. These various studies, however, enable us to see the story of *Schrätel und Wasserbär* in its proper perspective, and to regard it as a member of a large group of tales on the same theme: "the defence of a hall or hut against the demon that haunts it."² Further, we can recognize that of all these tales it is most nearly related to the incident in the *Bärensohnmärchen*. But *Schrätel und Wasserbär* is more than that incident alone; a creative, artistic impulse has given it characteristic form and individual charm. It has not been sufficiently emphasized that *Schrätel und Wasserbär* is a clearly differentiated type of tale which has maintained itself for seven centuries by its own inherent merit.

The suggestion has been made that traces of *Schrätel und Wasserbär* are to be found in *Van Bere Wisselauwe*, a fragmentary Dutch poem which its author attached to the Charlemagne cycle by the mention of Charlemagne's name and court.³ The connection with French sources is superficial; the spirit of the fragment is, as Martin suggests, that of the German popular epic,⁴ and its analogues render a German origin probable. The contents of the fragment, so far as it is intelligible, are as follows:

The bear Wisselau throws the spear of a giant who has attacked him into the sea. The victim calls on King Espriaen for help and dies from the effects of his conflict with the bear. Espriaen comes to the shore to demand satisfaction for his vassal's death, but Gernout (Wisselau's master) says that the fault was the giant's. After

¹ Müllenhof, *Beowulf, Untersuchungen über das angelsächsische Epos* (Berlin, 1889), pp. 2 f.; Sedgefield, *Beowulf*, p. xxxv. O. L. Olson (*Publications of the Society for the Advancement of Scandinavian Study*, III, 35) refuses to equate *Schrätel und Wasserbär* with the *Bjarkirímur*, which tell a story much like that of *Beowulf*.

² Kittredge, [Harvard] *Studies and Notes*, VIII, 230.

³ The latest edition is that by E. Martin, *Neue Fragmente des Gedichts Van den Vos Reinaerde und das Bruchstück Van Bere Wisselauwe (Quellen und Forschungen zur Sprach- und Culturgeschichte der germanischen Völker, LXV)*, Strassburg, 1889.

⁴ See to Winkel in Paul's *Grundriss der germanischen Philologie*, II, 1, 421, and J. J. A. Frantzen, "De invloed der Duitsche letteren op de Nederlandsche," *De Gids*, LIII (1889), 66 ff.

Espriaen has provoked a quarrel with the bear and Gernout has restored peace, he asks how many more such bears there are in the ship and, although there is only one, is told, "Four and all of them hungry." In fear of their release Espriaen returns to his castle, and thither also, when Wisselau has been dressed in a costly coat, go Gernout and the bear. Gernout then tells Wisselau to go into the kitchen, seize the food, throw the cook into his broth, and then bring cook and kettle into the king's hall. Just as Gernout is boasting how he overcame the bear and its four brothers, the seneschals run in with the news of the devastation in the kitchen, and after them comes Wisselau bearing cook and kettle. The terrified Espriaen reminds Gernout of his boasting; and as a demonstration *ad oculos*, Gernout, who orders the bear to submit in "gargoenscher tale" (which is unintelligible to Espriaen), has no difficulty in throwing the beast to the floor, where he scolds it for having eaten all the food in the kitchen. The king laughs; and the angry bear, who has burst the buttons of his coat, throws the coat into the fire. But none of Espriaen's giants would have ventured to order Wisselau from his place before the fire. Gernout, however, plans to get his master away from this country.¹ The fearful Espriaen suggests binding the bear for the night (Here the fragment breaks off.)

Substantially the same story is told as one of the episodes of the *þiðrekssaga*,² where, however, the trouble-maker is not a real bear but a man disguised in a bear's skin. It has already been pointed out by Martin³ and others that this portion of the *þiðrekssaga* is an anthropomorphization of *Van Bere Wisselauwe*. It is, however, not so clear⁴ that these two stories are to be connected with *Schrätel und Wasserbär*, although Martin says (p. 68):

Auf jeden Fall ist das ganze Abenteuer von hilfreichen Bären in die deutsche Heldensage [i.e., *þiðrekssaga*] ebenso wie in die niederländische

¹ Gernout's master has not been mentioned before.

² Ed. Unger, chap. 132-44, 181. The *þiðrekssaga* is derived from Low German sources. This episode and *Van Bere Wisselauwe* represent a story of which no clear trace remains in German literature. An incident in *König Rother* is in some way connected with these two stories, but it seems to have nothing to do with *Schrätel und Wasserbär*; see de Winkel, Paul's *Grundriss*², II, 1, 421.

³ *Neue Fragmente*, p. 67.

⁴ Leltamann (*Literaturblatt für germ. u. rom. Philol.*, Vol. X [1889], col. 292) also fails to see the force of Martin's arguments.

Karlssage [i.e., Van Bere Wisselauwe] erst nachträglich eingeschaltet worden: es stand ursprünglich für sich. In dieser Selbständigkeit hat es sich noch in die spätere Zeit erhalten, als Kampf zwischen schretel und wazzerber.

That the episodes are later insertions both in the *Þiðrekssaga* and in *Van Bere Wisselauwe* may be granted; that they tell the same tale as our story is still a question. The attendant circumstances of the combat and the nature of the opponents offer no striking similarities; the fact that all three narrate a conflict between a bear and a cook—it will be remembered that the cobold is roasting a chop when the scuffle begins—is only a superficial resemblance. And what is more important, the concluding repartee is absent in Old Norse and Dutch, unless one sees a parallel in Gernout's statement that he has four hungry bears on board. Of this Martin says (p. 72): "Eine kecke Prahlerei scheint es zu sein, wenn Gernout noch vier andere Bären in seinem Schiffe verborgen zu haben behauptet; auch dies ist Stil der Spielmannspoeseie." Apparently then he does not consider it parallel to the conclusion of *Schrätel und Wasserbär*.

There is no evidence—unless the possibilities of relationships with *Beowulf* and *Van Bere Wisselauwe* be considered as such, and they do not lead to any very tangible results—that *Schrätel und Wasserbär* was widely known in the Middle Ages. Indeed there is no mention of it after the anonymous Middle High German poem until it appears in recent collections of popular tales. Ziehnert,¹ to be sure, says he had seen it in "old chronicles," but he does not cite them, and it is impossible to fill in the gap in the story's history between the thirteenth and the nineteenth century. Its frequent occurrence in modern collections, however, and its wide distribution show clearly that it has enjoyed a continuous popularity. It is found in Finland, Scandinavia, Denmark, Esthonia, Bohemia, the German-speaking part of Central Europe as far south as Carinthia, and in Scotland. The variations in these different instances are such that literary transmission—which is possible only after the appearance of Ziehnert's collection of Silesian tales (1817) and the excerpts from the Middle High German manuscript in Grimm's *Irische Elfenmärchen* (1826)—is out of the question.

¹ *Sachsens Volksagen*, II (1838), 22.

LIST OF VARIANTS

GERMANY: 1, "Schrätel und Wasserbär," von der Hagen, *Gesamt-abenteuer*, III, 261-70, No. 65 (see above, p. 57, n. 1); 2, Müllenhof, *Sagen, Märchen und Lieder der Herzogtümer Schleswig-Holstein und Lauenburg* (Kiel, 1845), p. 257, No. 346, "Der Wassermann und der Bär"; 3, Kuhn and Schwartz, *Norddeutsche Sagen* (Leipzig, 1848), p. 203, No. 225, 2; 4, Engelen and Lahn, *Der Volksmund in der Mark Brandenburg*, I (Berlin, 1869), 21, No. 11, "Där Kobbolt vanne Wielmölle"; 5, O. Knoop, "Volks-tümliches aus der Tierwelt," *Blätter für pommersche Volkskunde*, VII (1899), 14-15, No. 5, "Der Bär und der Teufel" (Karls Hof, Kreis Neugard); 6, Schambach and Müller, *Niedersächsische Sagen und Märchen* (Göttingen, 1855), p. 66; 7, Seifart, *Sagen, Märchen, Schwänke und Gebräuche aus Stadt und Stift Hildesheim*, II (Göttingen, 1860), 52, No. 36, "Die Mühlenzwerge"; 8, H. Pröhle, *Harzagen*, I (Leipzig, 1886), 110, No. 4; 9, A. Schleicher, *Volksthümliches aus Sonneberg im Meininger Oberlande* (Weimar, 1858), p. 76, "Fän Schlaazleen"; 10, R. Eisel, *Sagenbuch des Voigtlandes* (Gera, 1871), No. 119; 11, Schönwerth, *Aus der Oberpfalz*, II (Augsburg, 1857-59), 187; 12, F. Panzer, *Bayerische Sagen und Bräuche; Beitrag zur deutschen Mythologie*, II (Munich, 1858), 160-61, No. 256, "Holzfräulein"; 13, R. Kühnau, *Schlesische Sagen*, II, *Elben-, Dämonen- und Teufelsagen* (Leipzig, 1911), p. 222, No. 858, "Der Wassernix und der Bär in der Ölmühle" = *Haupt, *Sagenbuch der Lausitz*, I (Leipzig, 1862-63), 52 f., No. 49 (Märkische Lausitz); 14, *ibid.*, II, 238, No. 877 (Middle Silesia, Kreis Münsterberg); 15, *ibid.*, II, 242, No. 885 (Middle Silesian, Kreis Grottkau); 16, *ibid.*, II, 293, No. 923, 3 = *Mitteilungen der schlesischen Gesellschaft für Volkskunde* (1901), p. 45 (Polish Upper Silesia, Kreis Beuthen); 17, *ibid.*, II, 305, No. 925, 6 = *ibid.* (1903), p. 57 (Polish Upper Silesia, Kreis Rybnik); 18, *ibid.*, II, 310, No. 926, 7 (Polish Upper Silesia, Kreis Cosel); 19, *ibid.*, II, 318, No. 927, 5 (Polish Upper Silesia, Kreis Neustadt); 20, *ibid.*, II, 345-46, No. 948 = *Fiedler, *Riesengebirge in Wort und Bild*, IX (1889), 129 = *J. Schade, *Was sich unsere Väter erzählten* (1903), p. 241 = *Deutsche Volkskunde aus dem östlichen Böhmen*, VIII (1908), 63, No. 156 (Northeast Bohemia); 21, A. Meiche, *Sagenbuch des Königreichs Sachsen* (Leipzig, 1903), p. 376, No. 496, "Der Wassermann und der Bär in der Schleifermühle"; 22, *ibid.*, pp. 445-46, No. 583, "Die Katzenmühle bei Buchholz" = J. G. T. Grässe, *Sagenschatz des Königreichs Sachsen*, 2d and enlarged ed., I (Dresden, 1874), 467, No. 525 = Bechstein, *Deutsches Sagenbuch* (Leipzig, 1853), p. 524, No. 633, "Die bösen Katzen." The foregoing prose tales are derived from the verses of W. Ziehnert, *Sachsens Volkssagen*, II (Annaberg, 1838), 21-28 and in one volume (Annaberg, 1851), pp. 192-98, No. 26 (the first edition of this book [1817] is at the same time the first appearance of *Schrätel und Wasserbär* in print).

WENDISH: **23**, Schulenberg, *Wendische Volkssagen* (Leipzig, 1880), p. 122; **24**, *ibid.* (a second version); **25**, *ibid.*, *Wendisches Volkstum* (Berlin, 1882), p. 59, "Der Hodernyks und der Bär"; **26**, *E. Kühn, *Der Spreewald* (1889), p. 111 (cf. R. Köhler, *Kleinere Schriften*, I [Weimar, 1898], 72); **27**, E. Veckenstedt, *Wendische Sagen, Märchen und abergläubische Gebräuche* (Graz, 1880), pp. 195-96, No. 33.

AUSTRIAN: **28**, Vernaleken, *Mythen und Bräuche des Volkes in Oesterreich* (Vienna, 1859), pp. 180-82 = Grohmann, *Sagen aus Böhmen*, p. 158; **29**, *ibid.*, p. 182 (Einoth, Moravia); **30**, *Cas. M.S. (1894), p. 98 (cf. Meiche, *Sagenbuch*, p. 376, n. 1). This seems to mean *Časopis Museálnej slovenskej Spoločenosti* and not *Časopis tovařstva Mačicy Serbkeje*; but neither of these is accessible to me. It is not *Časopis Musea Kralovství Českeho*. **31**, G. Graber, *Sagen aus Kärnten* (Leipzig, 1914), p. 163, No. 208, "Ein Hausgeist"; **32**, *ibid.*, p. 75, No. 87, "Der furchtsame Waldmann."

DENMARK: **33**, F. J. Schaldemose, *Krønrike-Lises Aeventyr eller Fyenske Sagn* (Copenhagen, 1844), pp. 146-51, "Trolde og Bjørnen"; **34**, S. Grundtvig, *Gamle Danske Minder*, III (Copenhagen, 1861), 91, No. 3, "Trolde og Bjørnen" (his reference [III, 230] to Kuhn, *Märkische Sagen* [without page] seems to be erroneous; he says he has seen a MS version from Vendsyssel); **35**, J. P. Möller, *Folkesagn og andre mundtlige Minder fra Bornholm* (Copenhagen, 1867), pp. 26-27, "Bjørnegaarden"; **36**, E. T. Kristensen, *Sagn fra Jylland (Jyske Folkeminder, IV)* (Copenhagen, 1880), p. 312, No. 411, "Tusse og dens Hvalpe"; **37**, E. T. Kristensen, *Danske Sagn, som de har lydt i folkemunde*, Århus, 1892, iste Afdeling: Bjærgfolk, § 86, *Æventyrlige sagn om Bjærgfolk*, pp. 434-35, No. 1400; **38**, *ibid.*, pp. 435-36, No. 1401; **39**, *ibid.*, p. 436, No. 1402 (defective); **40**, E. T. Kristensen, *Efterslet til "Skattegraveren"*, Kolding, 1890, pp. 158-59, No. 114, "Bjørnetrækkerne."

NORWAY: **41**, Faye, *Norske Folkesagn*² (Christiania, 1844), pp. 30-32; **42**, *R. Braset, *Gammelt paa Sporbumaal*, II, 35; **43**, Asbjørnsen, *Norske Huldre-eventyr*, II (Christiania, 1848), 47 ff., "Rensdyrjagt ved Ronderne" (the cobold story is pp. 77 ff.) = H. L. Brækstad, *Round the Yule Log* (London, 1881), pp. 145-50 = W. Archer, *Collected Works of Henrik Ibsen*, IV, *Peer Gynt* (New York, 1908), pp. 276-78; **44**, Asbjørnsen and Moe, *Norske Folkeeventyr*, revideret udgave ved Moltke Moe, II (Christiania, 1899), 163-65, No. 56, "Kjættten paa Dovre" = Dasent, *Popular Tales from the Norse*² (Edinburgh, 1869), pp. 103-4, "The cat on the Dovrefell" = Bresemann, *Norwegische Märchen*, I, 183, No. 26; **45**, J. T. Storaker and O. Fuglestad, *Folkesagn, samlede i Lister og Mandals Amt*, 1ste Del (Flekkefjord, 1881), p. 10, No. 2, "Kvanvigtroldet" (Parish of Hitterø); **46**, *ibid.*, pp. 40-41, No. 52, "Underjordiske paa Skjækkeland"; **47**, *ibid.*, pp. 113-14, No. 165, "Underjordiske paa Kvinlog"; **48-54**, Feilberg (*Jul*, II, 323-24) cites seven more Norwegian variants which have been inaccessible to me and some of

which I was unable to identify even with the help of the bibliography of Norwegian folklore in Paul's *Grundriss*², II, 1, 1169 ff.

SWEDEN: **55**, Kahle, "Aus schwedischem Volksglauben," *Zs. d. V. f. Vlk.*, X, 198. It is presumably taken from Wigström, "Folketro ock sägner," *Nyare bidrag till kännedom om de svenska landsmålen och svenskt folklif*, VIII, 3 (Nos. 61, 65, 1898, 1899), but he gives no reference; **56**, H. Hofberg, *Svenska Folksägner* (Stockholm, 1882), pp. 109-11, "Kisse i Norrhult" (Östergötland); cf. notes, p. 213. The review by A. Ramm (*Svenska landsmålen*, II, cxvii) adds nothing; **57**, E. T. Kristensen, *Danske Sagn*, Århus, 1892, I, 436-37, No. 1403 (Feilberg equates this with "Hazel," V, 25," which I have not identified. Although the scene of Kristensen's story is Sweden, it seems to have been collected in Denmark); ***58**, Feilberg (*Jul*, II, 323-24) cites Rääf, I, 55, which may perhaps be L. F. Rääf, *Samlingar och Anteckningar til en Beskrefning öfver ydre Härad i Östergötland*, Linköping, 1856.

SCOTLAND: **59**, Gregor, "Kelpie Stories from the North of Scotland," *Folk-Lore Journal*, I, 293.

ESTHONIA: **60**, O. Kallas, "Achtzig Märchen der Ljutziener Esten," pp. 385-86, No. 70, "Der Gehörnte und der Bär" (cf. summary in German, p. 173) in *Verhandlungen der estnischen Gesellschaft*, XX and separately.

FINLAND: **61-100**, Aarne, *FF Communications*, V, No. 1161 (cites 39 MS variants, of which one has been published in Finnish; it is inaccessible); **100-106**, Hackmann, *FF Communications*, VI, No. 1161 (cites 8 variants from Swedes in Finland; the two following are accessible); **107**, Åberg, *Nyländska Folksagor* (Nyland, II [Helsingfors, 1887]), pp. 6-7, No. 4, "Om tontn bjyörn"; **108**, Allardt and Perklén, *Nyländska Folksagor och -Sägner* (Nyland, VI [Helsingfors, 1896]), p. 75, No. 74, "Spöki."

The outline which has already been given of the Middle High German version will serve as a basis for remarks on the tale as a whole. Almost every later version has, to be sure, some peculiar, though often insignificant, trait of its own. In some cases it is apparent that these variations are changes which do not always improve the story; but since it would require an undue amount of space to discuss them all, I shall touch upon only the more significant. The nature of these peculiarities will perhaps be exhibited most clearly if we consider in succession the differences in the scene of the combat and in the figures of the victor and the vanquished, as the story is related by its different narrators.

Two places are mentioned as the scene of the conflict: a farmer's house (stable, etc.), and a mill. Of these the former is obviously

the earlier, for it occurs in the most widely scattered variants. The mill is found in nearly half the total number of variants; but these, with the single exception of the Scotch tale (Variant 59),¹ come only from Central Europe, from German, Wendish, and Bohemian sources. And even there the predominance of the mill as the scene is not unchallenged, for the farmer's house or stable appears in stories from Bavaria, Carinthia, Prussia, and elsewhere in Central Europe. Owing no doubt to the nocturnal habits of the miller and to the strange noises which issue from a mill, mills have come in German popular tales to be a center for all mysterious and uncanny acts and creatures. The localization at a mill as a later development of our story might for this reason be expected.

Concerning the "hero" of the tale, the bear, there is some divergence of opinion among the narrators. The readiest source of incoherency lies in the storyteller's recollection that the tale was to end with a threatening and false allusion to a number of bears. Consequently we find in several cases² that this recollection has suggested the introduction at the beginning of the story of several bears which take part in the scuffle. This trait cannot be original; in the earliest form of the story there must have been only one bear. Only if it were tame—some variants call it a "Tanzbär"—could it be brought to the haunted house for the adventure with the cobold. The tameness is overemphasized in a story from the Palatinate (Variant 11) in which a traveling journeyman³ who had with him "three bears as dogs" (!) offers to spend the night in the haunted place. The proper owner of a bear of this sort is a mime, and a development of this figure led to the substitution of apes,⁴ which such players often kept, for the bear. A dog takes the place of the bear in a Carinthian tale (Variant 32) because it is characteristically the animal which drives away unwelcome guests, and an entirely independent Norwegian version (Variant 45) has a "white dog" as its hero instead

¹ For convenience the variants will be cited by their numbers in the list above.

² Variants 7, 11, 14, 17, 23, 24.

³ Apparently the journeyman was more familiar than the travelling comedian in the capacity of a wanderer. The duplication of persons (travelling journeyman and bear-leader) which we find in Variant 2 is probably due to contamination, as Laistner (*Rätsel*, II, 16) suggests.

⁴ Variant 29; cf. Variants 16 (circus-man has bear and ape) and 31 (bear, ape, and dog).

of the usual polar bear.¹ On the other hand, the replacement of the bear by a boar, as in the Scotch tale (Variant 59), has no apparent cause, and does not commend itself. A story from Kreis Neustadt in Polish Upper Silesia (Variant 19) is completely disorganized by the substitution of a cat for the bear—a change suggested by the repartee which usually concludes the story.²

And also concerning the bear's opponent the narrators are by no means in accord. He is called "Kobold" (Variant 10), "Schrätel,"³ "Männchen" (Variant 15), or with less definiteness "Schreckgespenst" (Variant 31) and "der Böse" (Variants 22, 60). Once or twice he (she) is said to be a forest-creature: "Holzfräulein" (Variant 12) and "der Wilde Mann" (Variant 32). The conception of such house-haunting monsters varies constantly; in the same district they are thought of now as friendly and now as hostile guests.⁴ It is not always clear even to the narrator whether they are in origin forest- or water-demons, or whether they are more closely attached to the house and to man. In the former case they are likely to be strong, hostile, and dangerous; in the latter, weak, friendly, and helpful. Of course the story of *Schrätel und Wasserbär* implies,

¹ This is one of three variants collected in Norway by Storaker and Fuglestad (Variants 45-47) which exhibit an increasing degeneration ending in the complete destruction of the story. Variant 45 makes the substitution as noted above, yet the trolls ask a year later whether the "cat" is still in the house; Variant 46 finds the confusion of a dog with a cat even by a troll improbable and has the troll ask whether the "white dog" is still there. Finally Variant 47 leaves out the dog entirely, consequently also the question and answer about the "cat," and has in common with the others only a curious dialogue between the hunter and the trolls, which is as follows. Just as the leader of the trolls fills his glass the hunter cries, "Here's a draught for you, Sven Trone!" and fires a shot at him. The last of these three variants is reduced to this episode alone; in other words, we are no longer dealing with the original story. But it is plain, I think, that this corruption is the result of the substitution of a dog for the bear.

² It is intelligible only by comparison with better-preserved forms, as this summary shows: Two water-demons came to the now half-ruined mill near Mochau in order to cook fish before the fire. A cat stole their fish from them, and at its second attempt they beat it. The enraged cat then sprang into their faces; and since that time they have not been seen in the mill.

³ A small elf; see Grimm, *Deutsche Mythologie*, p. 396. A glossary of 1506 says: "Lemures sunt fantastica nocturnalina schrätel"; cf. Weinhold, *Zs. d. V. f. Vh.*, VIII, 446.

⁴ Cf. Grimm, *op. cit.*, ch. xvii, "Wichte und Elbe." The fullest recent discussion is that of H. F. Feilberg, "Der Kobold in nordischer Ueberlieferung," *Zs. d. V. f. Vh.*, VIII (1898), 1 ff., 130 ff., 264 ff. For a generously documented study which makes plain the capricious variations of the folk's conceptions of these creatures see Kittredge, "The Friar's Lantern and Friar Rush," *Publications of the Modern Language Association*, XV (1900), 415-41, and especially pp. 430 ff. The "Bieresel" is usually a friendly creature something like the English brownie, but in a Low German version of our story (Variant 3) it is unmistakably hostile and pugnacious; cf. Laistner, *Rätsel*, II, 18.

indeed requires, pugnacity on the part of the bear's opponent; but notwithstanding this, the story has been transferred to the gentle house-elf in a few variants. It is quite evident on the slightest reflection, however, that this transfer is due to the wavering and uncertain ideas of the folk concerning such creatures. The friendliness of the water-demon in the following tale from Polish Upper Silesia (Variant 17)—characteristic rather of the house-elf than of the water-demon as a species¹—illustrates the point:

The narrator's grandmother owned the "Mittelmühle" at Sohnan where the water-demon ("Wassermann") dwelt. In the evening he often came into the mill and warmed himself at the stove. He also received things to eat, and out of gratitude he set the mill going and ground in an hour or two as much flour as the miller could in a week. He liked to drink milk and often went into the cow-stable to milk the cows. Once a bear-leader spent the night in the mill. The bears were locked in the cow-stable and the cows were put elsewhere. At night the water-demon came to milk the cows. Since he knew nothing of the removal, he went in among the bears. They beat him so badly that he did not venture to return. Rising from the river, he asked the people of the mill a few days later: "Miller, miller, are the cats still here?" and was answered, "No, no, for they have gone away."²

The story is really left hanging in the air; apparently the water-demon does not return in spite of the implied hope that he will.

In a story from North Germany (Variant 4) the narrator has partially adapted his story to the nature of the house-elf, but with the same injury to its effectiveness as was evident in the preceding instance:

The bear-leader and his bear stop for the night at a mill. With peaceful intent "där Roetjeckije" comes in late at night, makes a fire, and begins to roast meat. The bear smells the smoke of the cooking, goes to the stove, and puts its paw on the dish. The frightened cobold screams and rushes out to hide itself in a pile of twigs. Four weeks later it stops the miller in a wood and asks, "Jssen där met sine grote Ouen un Poten un met sinen langen

¹ Cf. Golther, *Handbuch der germanischen Mythologie*, pp. 145 ff.

² Question and answer are in Polish; the remainder in German.

Pelz noch doa?" The miller says yes, and that it has seven young—which scares Roetjeckije away permanently.

It is not easy to see why Roetjeckije was not driven away long before if his presence had become burdensome; and the same remark applies to "Der furchtsame Waldmann" (Variant 32), which is as follows:

The "Wilde Mann" cried, "Lena, give me some barley." Then he came to the peasant-woman to whom he had called and ate all the barley she gave him. Once she set a shaggy dog on him and he took flight. When he later repeated his cry, the peasant-woman said he should come and get the barley. He answered, "I am coming; but do you still have that bad cat?"

Most remarkable of these broken-down versions is one from Central Germany (Variant 9), in which there is no conflict at all. The miller realizes the value of the "schlaazla" to him and drives away the bear before any harm is done. Here then the corruption of the story is complete:

A bear-keeper spends the night in a mill; he ties his bear inside. When the "schlaazla" enter the mill at night and begin to sweep up the meal, they come upon the bear and it claws them. Then they cry to the miller that he should put out his "black cat," or they will not come again. He rises and puts out the bear.

The Danish and Norwegian have usually a number of trolls as the invaders of the house.¹ This is probably not original, but is due to a Scandinavian preference for bands of trolls rather than monsters which appear singly.² Such a multiplication of the bear's enemies is not in keeping with the story, which is to end in a dialogue; but the Norse versions escape any complications by having one troll speak for the group. In a Swedish tale (Variant 55) the representative of the group is slightly differentiated from the other trolls; since this story has certain curious features of its own it is worth summarizing:

A huge troll-woman and a host of smaller trolls haunted a room from which a man and a bear drove them. Generations later a

¹ The variant from Fyen, Denmark (33) is the only exception to this rule; in it the house is haunted every night by one troll.

² It is also characteristic of these Norse visitors that they appear on Christmas Eve; such a restriction to a particular night is not found in the other variants.

monstrous woman asks a wood-chopper, "Is the big cat in Norrholt still alive?" Fortunately he knows of the conflict from tradition and has sufficient presence of mind to guess what the words "big cat" mean. So he answers, "Yes, she is lying on the stove and has seven young, all worse than she is." The troll-woman cries for protection at the very mention of the bear, but cannot call on God.¹ Then she turns away and in so doing shows the hollow back that these forest-women often have.

Here the forest-woman has been made conspicuous as the leader of the trolls and she is therefore the logical person to take part in the dialogue.² Only a few of the Central European variants³ speak of more than one haunting monster. A tale from the Harz (Variant 13) exhibits a confusing corruption which springs in part from the augmentation of the bear's enemies:

An old soldier, having asked and received permission to spend the night in a mill which the miller had found untenable, settles himself comfortably by the stove and lights his pipe. At midnight a troop of dwarfs come in and set the table with gold and silver dishes which at once fill themselves with food. Then six appear who bear their king, Hibich, on a litter. Hardly has Hibich sat down when he smells the scent of tobacco; and following his orders, his men attack the intruder with golden knives and forks. But a few blows of the soldier's stick drive them all out in such haste that they forget to take their precious utensils with them. Some of these the old man sells and some he keeps to supply him with food. On the morning after this adventure miller and soldier are sitting in the mill when they hear three knocks on the window and a voice inquires, "Miller, do you still have your bad cat?" To this the ready-witted soldier replies, "Yes, she has twelve young every night." Thenceforth peace prevails in the mill.

¹ Only in this matter of the troll's inability to utter the divine name—a wholly inessential point so far as our story is concerned—are the tales cited in Kahle's note parallel; cf. *Ze. d. V. f. Vlk.*, X, 198, n. 1.

² The lapse of several generations between the visits of the troll is found only in this tale; elsewhere the interval is much shorter and varies from one day to seven years. In fact, a Danish version (Variant 36) goes to the opposite extreme by having the repartee take place on the very same night as the conflict.

³ A North German story (Variant 7) has four dwarfs, and a Wendish one (Variant 24), three nixes.

It is quite obvious from the dwarf's query that the real hero of the combat, the bear, has been wholly forgotten¹ by the narrator, who is not even conscious of his omission when he comes to the question about the "cat."

In the variants which have been discussed the bear's opponent has been thought of as a land-creature; but there are many instances in which he is called a water-demon of some sort: Nix, Wassermann, Hastrmann, or kelpie. It seems probable that, as the story was told again and again, a demand for greater definiteness in the descriptions of the participants made itself felt. Since the scene, owing to a similar effort to gain vividness, had been localized in a mill, it was natural to conceive the haunting monster as rising from the water. That it was from the first a water-demon seems less likely; in each district the prevailing type of haunting monster would be introduced into the story, as we have already seen, for example, in the case of the Norse trolls. The figure of the "Nix" or "Wassermann" is a more colorful one than that of the cobold, and the descriptions of it are often remarkably vivid. The monster dripping with water brings fish or frogs to roast in the mill. It is seen in the mill-dam, and its appearance is often associated with some disorder in the workings of the mill: the wheels stop turning and the water ceases to flow.

There are two versions which are of particular interest as containing certain *märchen* elements. In a story from Schleswig-Holstein (Variant 2) the haunted mill burns down every seven years. On the eve of the conflagration the miller says to a wandering journeyman, "If the mill doesn't burn while you are in it to-night, then I will give it to you and you shall have my daughter besides," which recalls "my daughter and half my kingdom" of the *märchen*. A Bohemian tale (Variant 28) contains almost exactly this last phrase and is interesting enough to justify a summary:

A hard-hearted, dishonest miller owned a mill near the city of Moldautein on the right bank of the Moldau. Before long the report became current that the mill was haunted. The miller repented of

¹ This lapse of memory has already been noticed by Sprenger, *Zs. f. d. Ph.*, XXVIII, 429. E. H. Meyer (*Mythologie der Germanen* [Strassburg, 1902], p. 186) fails to see that Pröhle's tale is merely a corruption of *Schrödel und Wasserbär* and consequently misinterprets it.

his thefts, but it was too late. Just as he was on the point of abandoning the mill a comedian with apes and parrots begged quarters for the night. The miller warned him of the danger, saying, "No one has been able to drive the monster away, although I have offered the half of my wealth to such a man." The comedian declared his willingness to stay, especially in view of the miller's offer. He then made himself comfortable in the mill. At eleven o'clock two feet appeared through the ceiling; at quarter past, a hand; at half past, another; at quarter to twelve, the body. On the stroke of midnight the wheels stopped, the water rushed more violently, a head with long green hair fell in, and the parts united to form a "Hastrmann" who sprang about and threatened the comedian. The latter sent one ape after another against the demon until it fled in defeat. In the morning he informed the miller of the situation, collected his reward, and went on this way. One evening the "Hastrmann" knocked on the window and asked, "Do you still have the cat?" The miller answered, "Yes, I have her and six young ones besides." "Then I shall never again enter your mill."

The most curious feature in this story is the piecemeal entrance of the "Hastrmann." This mode of entrance¹ is found in an episode of the "Fürchten lernen" cycle (Grimm, *Kinder- und Hausmärchen*, No. 4). "Fürchten lernen" tells the adventures of a youth who seeks to learn what fear (or shuddering) is. He undergoes a variety of terrifying trials without success, until finally his wish is satisfied by some unexpected, yet ordinary happening, such as a sudden ducking in cold water. One of these trials is usually the spending of three nights in a haunted house and on one of them a demon appears in the fashion just described. The episode of the stay in the haunted house as it is found in the *märchen* has a remote analogy to the theme of *Schrätel und Wasserbär*; this similarity may have suggested the borrowing of a particular motif. In a Swedish tale from Finland (Variant 108) the spook says on entering the hut,

¹ For parallels see Bolte and Polivka, *Anmerkungen zu den Kinder- und Hausmärchen*, I, 30, n. 1; MacPhail, *Folk-Lore*, IX, 88; Begbie, *Supernatural Illusions*, II (1858), 10; Sébillot, *Rev. des trad. pop.*, IX, 172; *Journal of Am. Folklore*, XII, 64-65; Parsons, *ibid.*, XXX, 195, n. 2, 217; G. Graber, *Sagen aus Kärnten* (Leipzig, 1914), p. 173, No. 228, "Fall äbe"; *Zs. f. öst. Vlk.*, VII, 198, No. 32; and a singularly grewsome example in Seymour and Neligan, *True Irish Ghost Stories*, p. 234.

"Puff, puff, it smells of Christian blood here"; the phrase is familiar in märchen.¹

The Swedish "Kisse i Norrhult" (Variant 56) is noteworthy for the fact that it contains an incident from a totally different cycle of tales. The essential portion of the story is as follows:

Seven years after the trolls have been driven out from a house in Norrhult, a man from that village is walking home from Norrköping when he is stopped by a stranger on a black horse who asks him to mount and ride. He does so, and notices before long that they are not riding on the highroad but high in the air. When the horse stumbles the stranger explains that its foot had struck Linköping church steeple. The stranger asks about the "cat" in Norrhult, and is assured that it is still alive and the mother of many young. The troll, for the stranger is of course one, lets his companion dismount and then rides off.

It is quite unnecessary for the story to continue, as it does, with the visit of another troll to Norrhult and the usual dialogue; the retention of the ordinary conclusion shows that this episode of the aerial ride is an insertion into the story. The episode of the man borne home through the air by a troll (or the devil) is a familiar one in the story of Henry the Lion and in similar tales in which the long-lost husband reappears just at the moment when his wife is about to marry again.²

Since the Middle High German poem, the story of *Schrätel und Wasserbär* has received no literary treatment until 1817, when it appeared, under the title of "Die Katzenmühle bei Buchholz," in E. W. A. Ziehnert's collection of *Sachsens Volkssagen* (Variant 22). Ziehnert was an industrious versifier of local story, but his literary ability hardly rose above mediocrity. His aim was to give the tales of the old chroniclers and of popular tradition a permanent form which should at the same time preserve the flavor of the original and heighten "den oft hartnäckigen und wenig ergiebigen Stoff durch das Colorit der Phantasie." What he has actually done with this

¹ Bolte and Polfka, *Anmerkungen*, I, 289-92.

² For a discussion of this type of story see W. Splettstösser, *Der heimkehrende Gatte und sein Weib in der Weltliteratur*. There is a good collection of such stories (from Denmark) in Kristensen, *Danske Sagn*, I, 410-417, § 81, Ridt med bjærgmanden.

story is to dilute the brief folk-tale—which for its effectiveness depends a great deal on its brevity—into twenty-three 7-line stanzas; and although he says it is told "von mehreren Chroniken," he is obviously acquainted with it only as a popular tale. The first stanza is characteristic of his "style" and of his leisurely manner:

Man sagt wohl oft: "Vor weisen Männern
hat auch der Teufel selbst Respect."
Und doch lass' ich mir's nicht bestreiten,
dass er sogar den weisen Leuten
schon oftmals unter's Dach geheckt,
und folgende Geschichte lehrt,
dass er sich nicht an Weisheit kehrt.

He continues: The miller at Buchholz usually did not pay very close attention when grinding corn, and although he was no doubt an honest man, he was soon able to buy the mill and build an adjoining stable.¹ Hardly was the stable finished when the Evil One appeared in it and drove out the miller's asses. Since they would not re-enter their stalls, the miller generously took them into his house. The devil was left in the stable, where he often made more noise than the miller in the mill. This state of affairs continued until a night when two men with two bears asked for quarters. Although the stable was haunted, they did not refuse the miller's offer of it for their beasts. During the night the devil came and the ensuing conflict awakened the miller and his guests, who rushed out just as the bears were victorious. Ziehnert's description of this scene shows his efforts at humor and his predilection for foreign words:

Sie gehn hinaus, und sehn—o Freude!
wie just der Teufel retirirt,
und sich—das war doch ohne Zweifel
recht eigentlich ein dummer Teufel!
aus seiner Wohnung fortskissirt.
Die Bäre hatten obgesiegt,
und waren wohlauf und vergnügt.

The story concludes with the return of the devil, the usual dialogue, and his flight.

¹ The haunting of the mill because the miller is dishonest appears also in Variant 28, summarized above, p. 65.

Higher than Ziehnert's quasi-literary version the story has not risen; but it is at least honored with brief mention in the work of a master. For Ibsen alludes to it in *Peer Gynt*, when a lad with a bear's skin says mockingly to Peer:

Look, the cat of the Dovrē! Well, only his fell,
It was he chased the trolls out on Christmas Eve.¹

But after all, the story of *Schrätel und Wasserbär* belongs to the folk. A Heine or a Burns might have given it the permanent form that Ziehnert sought; but its rough humor and imagination are characteristic of the common people.

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¹ V, iv (Archer's translation [1908], p. 221). H. Logemann (*A Commentary, Critical and Explanatory, on the Norwegian Text of Henrik Ibsen's "Peer Gynt," Its Language, Literary Associations and Folklore* [The Hague, 1917], p. 298, note on line 3833) summarizes the story as given by Asbjørnsen and Moe and makes reference to the important collection of variants in Feilberg, *Jul.*, II, 323-24. I am indebted to the courtesy of Dr. A. LeRoy Andrews for information about both of these books.

HERDER AS JARNO IN *WILHELM MEISTER*, BOOK III

Goethe's statement that he always had some definite person in mind for each of his characters, and his well-known use of certain incidents out of his own life for plots and of certain friends for characters, have given rise to much interesting speculation regarding these possible originals. The recent interest in the study of *Wilhelm Meisters Lehrjahre* has taken a decided turn in that direction.¹ A re-reading of this novel has suggested a possible parallel between some phases of the relation of Jarno to *Wilhelm Meister* in Book III, and of Herder to Goethe in Strassburg. One must be careful not to draw the comparison out too far. It cannot be said that Goethe meant to give us in Jarno a picture of Herder as complete in detail as is the picture of himself in *Wilhelm Meister*, his "dramatic double." Nor can it be said that the Jarno of Book III corresponds to Herder on the whole. One would have to assume even more strained relations between Herder and Goethe at the time of the composition of this book, 1783-84, than actually existed, to think that Goethe would make such uncomplimentary use of his friend. But there is at any rate much more resemblance between Jarno and Herder than between Jarno and Karl August, a similarity which R. M. Meyer suggests.²

The main point of contact between the characters of Jarno and Herder is best shown by the reaction of *Wilhelm Meister* and Goethe upon meeting the older men. "Wilhelm . . . empfand gegen den Fremden, ob er gleich etwas Kaltes und Abstossendes hatte, eine gewisse Neigung."³ And Goethe says of Herder in *Dichtung und Wahrheit*: "Ich . . . ward immer mehr von ihm angezogen . . . seine Anziehungskraft wirkte immer stärker auf mich. . . . Es währte jedoch nicht lange, als der abstossende Puls seines Wesens eintrat und mich in nicht geringes Missbehagen versetzte."⁴ Just

¹ Cf. Eugen Wolff, *Mignon*, München, 1909; Hans Berendt, *Untersuchungen zur Entstehungsgeschichte von Wilhelm Meisters theatralischer Sendung*, Dortmund, 1910.

² R. M. Meyer, *Goethe* (Berlin, 1905), II, 417.

³ *Goethes Werke* (Weimar, 1898), XXI, 262.

⁴ *Ibid.* (Weimar, 1889), XXVII, 303-4.

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¹V, iv (Archer's translation [1908], p. 221). H. Logemann (*A Commentary, Critical and Explanatory, on the Norwegian Text of Henrik Ibsen's "Peer Gynt," Its Language, Literary Associations and Folklore* [The Hague, 1917], p. 298, note on line 3833) summarizes the story as given by Asbjørnsen and Moe and makes reference to the important collection of variants in Feilberg, *Jul.*, II, 323-24. I am indebted to the courtesy of Dr. A. LeRoy Andrews for information about both of these books.

HERDER AS JARNO IN *WILHELM MEISTER*, BOOK III

Goethe's statement that he always had some definite person in mind for each of his characters, and his well-known use of certain incidents out of his own life for plots and of certain friends for characters, have given rise to much interesting speculation regarding these possible originals. The recent interest in the study of *Wilhelm Meisters Lehrjahre* has taken a decided turn in that direction.¹ A re-reading of this novel has suggested a possible parallel between some phases of the relation of Jarno to *Wilhelm Meister* in Book III, and of Herder to Goethe in Strassburg. One must be careful not to draw the comparison out too far. It cannot be said that Goethe meant to give us in Jarno a picture of Herder as complete in detail as is the picture of himself in *Wilhelm Meister*, his "dramatic double." Nor can it be said that the Jarno of Book III corresponds to Herder on the whole. One would have to assume even more strained relations between Herder and Goethe at the time of the composition of this book, 1783-84, than actually existed, to think that Goethe would make such uncomplimentary use of his friend. But there is at any rate much more resemblance between Jarno and Herder than between Jarno and Karl August, a similarity which R. M. Meyer suggests.²

The main point of contact between the characters of Jarno and Herder is best shown by the reaction of Wilhelm Meister and Goethe upon meeting the older men. "Wilhelm . . . empfand gegen den Fremden, ob er gleich etwas Kaltes und Abstossendes hatte, eine gewisse Neigung."³ And Goethe says of Herder in *Dichtung und Wahrheit*: "Ich . . . ward immer mehr von ihm angezogen . . . seine Anziehungskraft wirkte immer stärker auf mich. . . . Es währte jedoch nicht lange, als der abstossende Puls seines Wesens eintrat und mich in nicht geringes Missbehagen versetzte."⁴ Just

¹ Cf. Eugen Wolff, *Mignon*, München, 1909; Hans Berendt, *Untersuchungen zur Entstehungsgeschichte von Wilhelm Meisters theatralischer Sendung*, Dortmund, 1910.

² R. M. Meyer, *Goethe* (Berlin, 1905), II, 417.

³ *Goethes Werke* (Weimar, 1898), XXI, 262.

⁴ *Ibid.* (Weimar, 1889), XXVII, 303-4.

how important a trait of Herder's character this repellent element was, the following passage from Haym's life of Herder will serve to show:

Noch alle Freunde Herders, die ihm so nahe standen, dass er sich ihnen gegenüber gehen lassen konnte, hatten diesen "abstossenden Pol seines Wesens" erfahren. . . . Nur natürlich aber, dass Goethe dieses Anziehen und Abstossen mehr als ein anderer erfuhr, denn der junge, bisher noch von jedermann verzogene Heisspohn gab ohne Zeifel in Aeusserungen und Betragen dem älteren, reiferen Manne gar mancherlei Blößen.¹

Although most of the evidence of this phase of Goethe's relation to Herder is found in *Dichtung und Wahrheit*, the following extract from a letter, written toward the end of the year 1771, gives ample contemporaneous evidence of the same state of affairs:

Vor wenigen Tagen hab' ich Sie recht aus vollem Herzen umfasst, als sah' ich Sie wieder und hörte Ihre Stimme. . . . Ich kann nicht läugnen, dass sich in meine Freude ein bisschen Hundereminiscenz mischte, und gewisse Striemen zu jucken angingen, wie frisch verheilte Wunden bei Veränderung des Wetters.²

The relation in both instances was disturbed by considerable adverse criticism from the older man. Herder did not hesitate at all to tell the young Goethe what he thought of his hobby of collecting seals, of his finely bound but unused library of classics, or of his immature enthusiasm for art. In *Dichtung und Wahrheit* Goethe writes: "Von diesem seinem Widersprechungsgeiste sollte ich noch gar manches ausstehen. . . . Herder konnte allerliebste einnehmend und geistreich sein, aber eben so leicht eine verdriessliche Seite hervorkehren."³ Goethe describes his state of mind in this same connection: "Indem nun also auf der einen Seite meine grosse Neigung und Verehrung für ihn, und auf der andern das Missbehagen, das er in mir erweckte, beständig mit einander im Streit lagen, so entstand ein Zwiespalt in mir, der erste in seiner Art, den ich in meinem Leben empfunden hatte."⁴ And Jarno criticizes quite in the same tone everything that is dear to Wilhelm Meister: his preference for the French drama, his enthusiasm for the castle

¹ R. Haym, *Herder* (Berlin, 1880-85), I, 394.

² *Goethes Werke* (Weimar, 1887), Abt. IV, Vol. II, p. 12.

³ *Ibid.* (Weimar, 1889), XXVII, 305-6.

⁴ *Ibid.*, pp. 307-8.

theater and troupe of players, and his interest in Mignon and the harper. Wilhelm Meister finds in himself the same inner discord that Goethe had experienced: "Die letzten Worte Jarnos klangen noch in seinen Ohren. Ihm war unerträglich, das Paar menschlicher Wesen,¹ das ihm unschuldigerweise seine Neigung abgewonnen hatte, durch einen Mann, den er so sehr verehrte, so tief heruntergesetzt zu sehen."²

The relation of Jarno to Wilhelm Meister is like that of Herder to Goethe in intellectual as well as in personal matters. The older men, while thoroughly versed in German literature, have a decided preference for the English; both convince their younger friends of the inferiority of the French classical drama by introducing them to a study and an appreciation of Shakespeare, and the young men are inspired by the same boundless enthusiasm for the English poet. There is a striking resemblance between Goethe's ideas on Shakespeare, borrowed largely from Herder and expressed in his "Rede zu Shakespeares Tag," and the impression which Wilhelm Meister gains from reading Shakespeare. They are attracted alike by the deeper truth contained in these "books of fate" in comparison with the French rationalistic drama; they feel, without being able to understand or define, Shakespeare's intimate portrayal of the whole range of character, his handling of historic forces, an irresistible power in the action, and an organic connection between action and character, which they had not found in the French drama. To them Shakespeare was more true to nature than was life itself. All these correspondences strengthen the assumption that Goethe had Herder and himself in mind when he wrote this part of the novel.

Again, Jarno is the first person who really impresses Wilhelm Meister with a sense of his own intellectual inferiority. The Wilhelm who had always been the leader in this circle, who had never yielded a point to anyone, now recognizes a superior in his line from whom he has something to learn: "Er hätte gern mit diesem Manne noch vieles gesprochen, der ihm, wiewohl auf eine unfreundliche Art, neue Ideen gab, Ideen, deren er bedurfte."³ A letter from Strassburg at

¹ Mignon and the harper.

² *Goethes Werke* (Weimar, 1898), XXI, 313.

³ *Ibid.*, p. 290.

this time shows how deeply Goethe felt this inferiority to Herder and his dependence upon him at this time:

Herder, Herder, bleiben Sie mir, was Sie mir sind. Bin ich bestimmt, Ihr Planet zu sein, so will ichs sein, es gern, es treu sein. Ein freundlicher Mond der Erde. Aber das—fühlen Sie's ganz—dass ich lieber Mercur sein wollte, der letzte, der kleinste vielmehr unter siebennen, der sich mit Ihnen um eine Sonne drehte, als der erste unter fünfen, die um den Saturn ziehn. Adieu, lieber Mann. Ich lasse Sie nicht los. Ich lasse Sie nicht! Jacob rang mit dem Engel des Herrn. Und sollt' ich lahm drüber werden!¹

And while the account of this incident in *Dichtung und Wahrheit* lacks, of course, the emotional element of the letter just quoted, it bears substantial evidence to the very same fact:

Ich blieb auch wohl ganze Tage bei ihm und gewöhnte mich in Kurzem um so mehr an sein Schelten und Tadeln, als ich seine schönen und grossen Eigenschaften, seine ausgebreiteten Kenntnisse, seine tiefen Einsichten täglich mehr schätzen lernte. . . . Und da ich ihn für das anerkannte was er war, da ich dasjenige zu schätzen suchte was er schon geleistet hatte, so musste er eine grosse Superiorität über mich gewinnen. Aber behaglich war der Zustand nicht: denn ältere Personen, mit denen ich bisher umgegangen, hatten mich mit Schonung zu bilden gesucht, vielleicht auch durch Nachgiebigkeit verzogen; von Herdern aber konnte man niemals eine Billigung erwarten, man mochte sich anstellen wie man wollte.²

He speaks again and again of the great advantages of this intercourse with Herder:

Da seine Gespräche, jederzeit bedeutend waren, er mochte fragen, antworten oder sich sonst auf eine Weise mittheilen, so musste er mich zu neuen Ansichten täglich, ja stündlich befördern. . . . Nun wurde ich auf einmal durch Herder mit allem neuen Streben und mit allen den Richtungen bekannt, welche dasselbe zu nehmen schien.³

And an even greater acknowledgment of indebtedness is contained in the following passage:

Was die Fülle dieser wenigen Wochen betrifft, welche wir zusammen lebten, kann ich wohl sagen, dass alles, was Herder nachher allmählich ausgeführt hat, im Keim angedeutet ward, und dass ich dadurch in die glückliche Lage gerieth, alles was ich bisher gedacht, gelernt, mir zugeeignet hatte, zu complettiren, an ein Höheres anzuknüpfen, zu erweitern.⁴

¹ *Goethes Werke* (Weimar, 1887), Abt. IV, Vol. I, p. 264.

² *Ibid.* (Weimar, 1889), XXVII, 307.

³ *Ibid.*, p. 308.

⁴ *Ibid.*, p. 313.

A paragraph at the close of chapter eight of Book III of *Wilhelm Meisters Lehrjahre*, which describes the place that Jarno occupies in the development of Wilhelm, fits the case of Herder and Goethe so exactly that one is forced to consider it a direct allusion:

Der Mensch kommt manchmal, indem er sich einer Entwicklung seiner Kräfte, Fähigkeiten und Begriffe nähert, in eine Verlegenheit, aus der ihm ein guter Freund leicht helfen könnte. Er gleicht einem Wanderer, der nicht weit von der Herberge ins Wasser fällt; griffe jemand sogleich zu, risse ihn ans Land, so wäre es um einmal nass werden gethan, anstatt dass er sich wohl selbst, aber am jenseitigen Ufer, heraushilft und einen beschwerlichen weiten Umweg nach seinem bestimmten Ziele zu machen hat.¹

So extensive and exact a correspondence between the relation of these two characters to one another and the relation of Goethe to Herder during the Strassburg period can hardly be a matter of chance.

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¹ *Ibid.* (Weimar, 1898), XXI, 290-91.

THE IE. ROOT **QĒU*:- 'NUERE, NUTARE, CEVERE;
QUATERE, CUDERE; CUBARE, INCUMBERE.' I

A large group of words, in form and meaning easily derivable from one stock, may be referred to a common IE. root **qēu*- (or **qēuē*-), which seems to denote primarily a motion back and forth, up and down, whence a great variety of derived meanings with all their connotations. Even in prehistoric times this family of words had spread over the IE. world. Like all families, its members have not only been blended within its own limits but have also been crossed with other groups from without, so that many of its offspring can no longer claim a pure descent, and others, though deserving, cannot prove it. The records certainly, if properly interpreted, would admit to full membership some whom all exclude and bar others whose claim is now unquestioned. And these records, older and more enduring than Babylonian brick or Egyptian stone, have more interest for us than the dreams of fancy; for in them are revealed the hidden processes of the mind, the unconscious cerebrations, the very reflex in man to the outside world in all that goes to make up his life: his pains and pleasures, work and play, failures and strivings, grovelings and aspirations.

For the root here discussed cf. especially Berneker, *Slav. Et. Wb.*, I, 645, 679 ff. The main words there given are put under Nos. 1, 2, and 3, to which are added others. The meanings found in these words recur again and again in other bases of the form **qēuax*-. There is at least no formal or semantic reason why we should not derive them from the same primitive root.

Though this article is intended mainly to throw light upon Germanic etymologies, each group of words is treated from the IE. viewpoint, the only possible way of making a connected and unified whole.

1. Lat. *cēvere* 'move the haunches; flatter, fawn,' OBulg. *po-kynati* 'κινεῖν, σαλεύειν, nicken, den Kopf schütteln'; Russ. *kivat* 'winken, nicken, heben und senken,' LRuss. *kývaty* 'wackeln, nicken, 331]

schütteln, winken,' Czech. *kývatí* 'winken, nicken, wedeln, bewegen, schütteln,'—*se* 'wanken, schwanken,' Pol. *kiwać* 'hin und her bewegen, wedeln, nicken,'—*się* 'wanken, wackeln, schwanken,' *kinąć* 'nicken, schwingen' (cf. Berneker, *Slav. Et. Wb.*, 679 f. with lit.), to which add Gr. *κυνέω* ('fawn upon, fondle'), 'kiss; bill (of doves),' *προσκυνέω* 'do obeisance or homage, prostrate one's self before; worship, adore,' *πρόσκυνες* 'flatterers, fawners' (later associated with *κύων* 'dog'), and Av. *fra-*, *apa-kavō* 'vorn, hinten buckelig.'

2. Closely related to these are the following words, used for the most part in a figurative sense: Lith. *kuvėtis* (sich ducken) 'sich schämen,' Lett. *kāuns* 'Scham, Schande, Schmach,' *kāunētis* 'sich schämen, blöde sein,' Goth. *hauns* 'niedrig, demütig,' *haunjan* 'niedrig machen,' OHG. *hōnen* 'höhnern,' OE. *hēan* 'abject, humiliated; of low rank, mean; poor,' *hēnan* 'fell, strike down; bring to subjection; humble, humiliate; ill-treat, afflict; insult,' Gr. *καυρός*, *καυρός* (Zupitza, *Gutt.*, 110 with lit.), Slovak. *o-kúňai sa* 'zaudern, zögern, sich schämen,' Czech. *o-kouněti se* 'zaudern, tändeln, zögern,' Serb.-Cr. *kúnjati* 'schlummern, bes. sitzend und mit dem Kopf nickend; kränkeln,' LRuss. *kuńáty* 'nicken, hocken, schläfrig, saumselig sein' (Berneker, 645), OE. *hwōn* 'little, few, some,' sb. 'a little.'

Here also belong, from the base **qū-īo-*, *qūēi-*, *qūōi-*: Lith. *kvaĩlas*, *kvailūs* 'dumm, stumpfsinnig,' Lat. *vīlis* 'low, base, mean, vile; low in value, of little worth,' Lith. *kvajė* 'eine krumme, niedrige,' schlechte Fichte,' NE. *whin* 'furze, gorse,' Norw. dial. *kvein*, 'dünner Grashalm'; NE. *whit* 'a little, a particle'; OE. *gehwāde* (Germ. *ai* or *ē*?) 'slight, small, young': LRuss. *kujáty* 'hocken, säumen,' etc. For a similar development in meaning cf. No. 14a.

3. Serb.-Cr.-ChSl. *po-kymati* 'nuere,' 'nod,' Slov. *kímati* idem, Russ. dial. *kímál* 'schlafen' (Berneker, 680): Norw. dial. *hūmen* 'krybende sammen, af ildebefindende el. kulde,' 'hunched up, cowering with cold or illness,' *hýma* 'være vranten; være døsigt osv.,' 'be sullen; be dumpish, doze,' *huma* 'staa raadløs og ørkesløs; være ufrisk, slap, mat, døsigt, sløv, blive sløv af alder,' 'lop around, dawdle, be or become limp, feeble, stale,' etc., *humen* 'limp, weak, as after overexertion or spree; weak with age; heavy and damp (of air),' OE. *hēamol* (small, mean) 'miserly, frugal,' Skt. *kōmala-h* 'zart,

weich,’ *kumārā-h* ‘Kind, Knabe.’ Here also probably Gr. *κῶμα* (**q̥ōmā*) ‘a deep sleep,’ *κωμοῦσθαι* ‘fall into a deep or sickly sleep.’

4. LRuss. *kútyty*, *s-kútyty* *śa* ‘sich zusammenziehen vor Kälte u.s.w.,’ *za-kútyty* ‘lähmen, krümmen,’ WhiteR. *kulác* *śa* ‘sich tief verneigen,’ Pol. *kulić* ‘zusammenziehen, krümmen,’—*się* ‘sich zusammenrollen,’ *kulawy* ‘hinkend, lahm,’ *kuleć*, ‘hinken’ (cf. Berneker, 642), Gr. *κόλαξ* (**q̥olax-* ‘stooper, cringer’) ‘flatterer, fawner,’ *κολακεία* ‘a cringing, fawning.’

Here belong, from ‘bent, rounded, curved: bunch, hump,’ the following: Gr. *κῆλη*, *κᾶλη* (**q̥elā*) ‘tumor: hernia,’ ChSl. *kyla* ‘hernia,’ Russ. *kilá* idem; ‘Knorren am Baum,’ *kilunǎ* ‘Bruchkranker; unverschnittener Eber,’ Serb.-Cr. *kila* ‘Bruch; Auswuchs an einem Baum,’ ON. *haull* ‘hernia,’ OE. *hēala*, OLG. *hōla* idem (**q̥ul-*): Ir. *cúl* (**q̥ūlo-*) ‘Rücken,’ Welsh *cil* ‘tergus, tergum,’ Corn. *chil* cervix: Lat. *culcita* ‘bolster, pillow,’ Skt. *kūréd-h* ‘Bündel, Ballen, Büschel,’ Czech *kulhati* ‘hinken,’ Pol. *kulgać*, *kulhać* idem (Berneker, 642): Lat. *valgus* ‘bent, wry; bow-legged,’ OE. *hyle* ‘bend, turn,’ *gehylced* ‘spread out, diverging,’ NE. dial. Shetl. *holk* ‘hump, humpback,’ *vb.* ‘walk bent or humped up; hobble, limp.’

The following related words may come from the same primary meaning, or from ‘bent in, hollow,’ in reference to the hollow bones or stalks: Skt. *kulyam* ‘Knochen,’ Gr. *καυλός* (**q̥oulos*) ‘stalk, stem, shaft, quill,’ Lat. *caulis* idem, Lith. *káulas* ‘Knochen,’ *kaulėlis* idem, ‘Steinchen aus den Früchten des Steinobstes; Knöchel am Fuss; Würfel,’ *kaulūtis* ‘der Stein einer Steinfrucht,’ Lett. *kauls* ‘Knochen; Stengel; Kern im Steinobste,’ *kauligs* ‘plump, ungeschickt,’ *kaulis* (in form like Lat. *caulis*) ‘ein plumper ungestalteter Gegenstand; ein Mensch, der alles plump und ungeschickt macht.’

Compare also the following, which may be genuine Slav. words: Russ. *kuľ* ‘Sack, Mattensack; plumper Mensch,’ *kulén’a* ‘feister Mensch,’ White Russ. *kul’* ‘Sack als Mass, Bund wovon,’ LR. *kuľ* ‘Bund Schilf; ausgedroschene Garbe; Plumpsack,’ Pol. *kuľ* ‘Bündel; Säckchen am Fischernetz,’ Serb.-Cr. *kulja* ‘Bauch, Wanst,’ *kuljav* ‘dick, bauchig, schwanger’ (Berneker, 642): Skt. *kúvalam*, *kōlam* (bunch) ‘die Frucht von zizyphus jujuba,’ *kōlā-h* ‘Eber.’

From ‘bend: sink down, fall; be hollow,’ etc., come Skt. *kūlam* ‘Abhang, Ufer,’ *kulyā* ‘Graben, Kanal, Bach’; Lat. *cūlus* ‘die

Mündung des Mastdarms, das Loch,' *vallis* (**qʷalnis*) 'hollow (alarum, femorum); valley,' *vallessit* (sink, fall) 'perierit,' OHG. *hol* 'hohl,' *hol*, *hulī* 'Höhle,' ON. *holr* 'hollow,' *hol* 'hollow, cavity; the hollow part of the body,' OE. *hol* 'hollow, hole, cave, den,' *holian* 'hollow out,' Goth. *us-hulōn* 'aushöhlen,' *hulundi* 'Höhle,' Ir. *cuil* (**qūli-*), Welsh *cil* 'secessus, recessus, fuga'; OE. *holh* 'hollow, hole'; *holc* 'hollow, cavity,' ME. *holk* 'hollow part,' *holken* 'hollow out, thrust out,' NE. *hulk* 'take out the entrails (of hare); in mining, take down or remove, as the softer part of a lode, before removing the harder part,' MLG. *holken* 'aushöhlen,' Swed. *hålla* idem; EFrīs. *holken*, *hölken*, 'hohl machen, aushöhlen,' *holke*, *hölke* 'kleine Vertiefung, Loch,' Norw. dial. *holka* 'a depression in the land.'

a) With the above compare **qēul-*, *qūēl-*, etc., in the following: NHG. Styr. *huletzen* 'schaukeln, hutscheln,' Lett. *kūletis* 'sich unruhig hin und her legen'; Gr. *κυλινδω*, *κυλίω* 'roll, roll along; pass. roll, wallow; wander': *κάλη* 'trot, amble,' OPruss. *po-quelbton* 'knieend,' ON. *holfenn* 'gewölbt,' *huelfa* 'wölben,' Swed. *hvalva* 'wölben; (um)wälzen; (um)kippen; umschlagen,' OE. *hwealf* 'vaulted; hollow, concave,' *subst.* 'vault, arch,' *behwiefan* 'vault over, cover,' NE. dial. *hulve* 'turn over, turn upside down,' ME. *whelmen* 'turn,' *oferwhelmen* 'overwhelm,' OSwed. *hwælma*, Swed. *vålm* 'Henhaufen' (with *-lm-* from *-lbm-*, or compare Lat. *culmen*), Nlcel. *hvilft* 'hollow,' MLG. *welfte* 'Gewölbe,' Goth. *hwilftri* 'Saiḡ,' Gr. *κόλπος* 'curve, fold; bosom, lap; hollow, bay, creek; fistula.'

5. MHG. *hüren* 'kauern, zusammengebückt sitzen,' *behüren* 'knicken, zertreten; belästigen, überwältigen,' NHG. Swiss *hüren* 'kauern, geduckt sitzen,' *gehüren* 'sich ducken vor etwas, sich unterziehen,' MLG. *hurken* 'mit gebogenen Knien niederhocken,' Du. *hurken* 'squat,' *hurk* 'squatting posture,' NE. dial. *hurch* 'keep closely together, cuddle up,' *hurk* 'crouch, cower; stay idly in one place,' *hurkle* 'crouch, cower, stoop, squat down; huddle together,' ME. *hurkelen* 'hang down, overhang; nestle,' Gr. *καυρός* *κακός*, Skt. *kōra-h* 'bewegliches Gelenk,' *kūrpara-h* 'Ellbogen, Knie' (cf. author, *PBB*, XXIV, 529 f.; *MLN*, XIX, 2 f.), Gr. *καρπός* (**qʷrpos*) 'the joint of the arm and hand,' *καρπάλιμος* 'swift,' OHG. (*h*)*werfan*, (*h*)*werban* 'sich kreisförmig drehen, umrollen, sich wenden, zurückkehren, wandeln, sich bemügend erstreben; tr. rings bewegen,' OE.

hweorfan 'turn, return; depart, wander, go; change, vary,' *gehwerfan* 'overturn, destroy; exchange, barter,' Goth. *hwairban* 'wandeln,' etc. (Uhlenbeck, *Ai. Wb.*, 62).

Compare Lat. *varius* (**q_{eu}rios*) 'changing, various, different; parti-colored,' *variāre* 'change, vary; diversify, variegate, adorn' (:OE. *hweorfan* 'turn: change, vary'); Russ. *čurū* (turning-line, cross-balk, *limes*) 'Grenze, Grenzscheide, Schranke, Rand, Mass,' LRuss. *cúráty ša* 'sich zurückziehen, sich absondern, meiden,' Lith. *kiauras* (**gēuros*) 'hohl, löcherig,' Lett. *zaurš* 'was ein Loch hat, hohl ist,' *zaurums* 'Loch' ('hole' from 'give way,' cf. No. 9); *kváryty* (overturn; tread down) 'anrühren und dadurch verderben (von Haustieren und Kindern),' Serb.-Cr. *kváriti* 'verderben,' *kvâr* 'Beschädigung,' *kváran* 'verdorben,' Slov. *kváriti* 'beschädigen, verderben,' *kvára* 'Schade, Nachteil, Fehler,' Slovak. *kváriť* 'verderben, zehren, vermindern': MHG. *behüren* 'knicken, zertreten; belästigen, überwältigen,' OE. *gehwerfan* 'overturn, destroy.'

Here also, as well as to **qer-*, may belong Lat. *curvus* 'crooked, bent, curved; winding (*flumen*); rising high (*mare*); bent, stooping,' *curvāre* 'crook, bend; make to yield, move,' Gr. *kuptós* 'curved, bent, arched; convex; round (shoulders)': Lat. *curtus* (contracted, shrunken) 'diminished, shortened, short, defective.'

As in other words for 'bend, incline, yield,' so here develop the meanings 'yielding, gentle, mild,' etc., in ON. *hýrr* 'sweet, smiling, mild,' Nícel. also 'fuddled,' *hýrast* 'lie quiet, rest; be gladdened, brighten up,' OE. *hūere* 'safe, pleasant, good,' MLG. *hūre* 'sanft, lieblich, zart,' MHG. *gehiure* 'sanft, anmutig,' OHG., OS. *unhiuri* 'unheimlich, schrecklich,' NHG. Swiss *gehür* 'geheuer, sicher; ruhig, gemütlich; gebühlich, massvoll, mässig' (in this sense compare *gehören, gehörig*).

6. ON. *hoka* 'waver; sit or stand in a bent posture,' ON., Nícel. *hokinn* 'bowed, bent,' *húka* 'squat, sit in a squatting posture,' Swed. *huka*, Dan. *húge*, Westf. *húken* 'hocken, kauern, sitzen,' MLG., MDu. *húken* 'hocken, kauern,' Du. *huiken* 'ducken, kauern,' MHG. *húchen* idem, (über etwas) *húchen* 'darüber herfallen,' NHG. Styr. *hauchen* 'mit vorwärts hängendem Oberleibe und gebeugt gehen,' Swiss *húcken* 'niederkauern, von Hühnern; hinken; refl. sich ducken, still halten,' *gehúcken* 'sich still halten, zufrieden geben,

sich unterziehen,' NE. *hotch* 'jerk, move awkwardly, jog along, limp, trot slowly and clumsily,' *hockle* 'hobble, shuffle along,' *huckle* 'stoop from weakness or age, crouch, go with a slow, halting pace,' Norw. *hykla* 'in gebückter Stellung unsicher und vorsichtig einhergehen,' ON. *hokra* 'hocken, kauern, kriechen,' Norw. *hokra* 'humpeln, hinken,' NE. dial. *hocker* 'clamber or scramble awkwardly over or up anything, walk awkwardly,' NHG. Styr. *hockern* 'zusammengekauert oder gebückt sitzen,' *hocketzen* 'hüpfen, springen,' Als. *hücklen* 'auf dem Eise in kauernde Stellung schleifen; sich setzen; hüpfen,' ON. *heykjask* 'zusammenkriechen, kauern,' Faroe *hoykja seg* 'sich setzen,' Norw. dial. *hauken* 'sammenfalden og sygelig udseende,' 'weak and sickly looking,' MDu. *hucken* 'unter einer Last gebeugt gehen,' NHG. *hocken* 'squat,' MDu., MLG. *hocke* 'Getreide- oder Heuhaufen, Hocke,' perhaps also OE. *hocc* 'mallow,' Skt. *kuñja-h* 'Laube, Gebüsch.'

With this group are compared Lith. *kúgis* 'grosser Heuhaufen,' *kaugé* 'Heuhaufen,' *kaugurė* 'kleiner, steiler Hügel,' Lett. *kaude* 'Aufhäufung; Schober' (cf. Zupitza, *Gutt.*, 110 with lit.). Here also, with the primary meaning 'bending, moving to and fro,' Lat. *vagus* 'roving, wandering, unsteady, wavering,' *vagor* 'wander, rove.'

7. Skt. *kucāti*, *kuñcatē* 'zieht sich zusammen, krümmt sich,' *kōcayati* 'zicht zusammen, verkürzt, verringert,' *kūcī* 'Pinsel,' *kuca-h* (bunch) 'weibliche Brust,' *kōca-h* 'Einschrumpfen'; Goth. *hūhjan* 'häufen, sammeln,' *hiuhma* 'Haufe, Menge,' *hauhs* 'hoch,' ON. *haugr* 'Hügel,' MHG. *houc* idem, NHG. *hügel* 'hill,' Swiss *hügen* 'hinken,' MHG. *hoger*, *hocker* 'Höcker, Buckel'; Serb.-Cr. *čučati* 'hocken, kauern,' Slovak. *čučeti* 'sich bergen,' Russ. *kúča* 'Haufen,' *kúčka* 'zusammenballen, häufen,' Slov. *kúča* 'Büschel, Schopf, Quaste,' Russ. dial. *kúčeri* fem. pl. 'Locken,' Russ. *kúka* 'Faust,' Bulg. *kúka* 'Haken; Krücke,' Slov. *s-kúčiti* 'beugen,' Lith. *kūkis* 'Misthaken,' Lett. *kukurs* 'Höcker, Buckel,' *kūkis* 'Zwerg,' Lith. *kaūkas* 'Beule; Zwerg, zwerghafter Geist,' *kaukarā* 'Hügel,' Upper Sorb. *kwačič* 'umbiegen, krümmen,' *kwaka* 'Haken; Joch, Kuppel der Zugtiere und zum Wassertragen,' Slov. *kváka* 'Haken; Klinken,' *kvěčiti* 'krümmen, biegen.' Fick, I⁴, 380; Zupitza, *Gutt.*, 110, 121; Uhlenbeck, *Ai. Wb.*, 56; Berneker, *Et. Wb.*, 161, 637, 639, 655.

To these add Gr. *κακός* (**q̥uqos* or **q̥uŋqos* cringing, low, vile) 'low, base, mean, vile, bad; cowardly, feeble; unhappy, wretched,' Lat. *vacillo* 'move back and forth, waver,' and the following words unexplained in Berneker, *Et. Wb.*, 676 f.: Czech *kyka* 'Stock, Stumpf,' Russ. *kčeka* 'Querbalken; ausgerodete Baumstämme,' LRuss. *kýkiť* 'verkümmerter Finger; Ellenbogen; Stumpf, Daumen,' *kýknuty* 'krepieren,' OBulg. *kyčiti* 'sich aufblähen, stolz sein,' Russ. *kičít* 'stolz machen,' -ša 'sich brüsten,' etc. Compare Goth. *hūhjan* 'häufen, sammeln,' Russ. *kúča* 'Haufen,' etc., above.

8. Gr. *κυκάω* (move back and forth) 'stir up, mix, confuse' (**q̥uk-*): Lith. *kuszėti* 'sich regen,' *kuszinti* 'anrühren,' OPruss. *enkausint* idem (author, *AJP*, XXVIII, 59), Russ. *kišít* 'wimmeln,' LRuss. *kyšity* idem, *kyšló* 'Nest, Lagerstätte' (Berneker, 672): *kývaty* 'winken, nicken, wedeln, bewegen, schütteln,' *kujáty* 'hocken; säumen' (No. 1): OBulg. *küşnēti* 'zögern, verweilen,' ChSl. *küşinŭ* 'βραδύς, χρόνιος,' Russ. *kósnij* 'verharrend, träg,' *kosněl* 'in etwas verharren, bleiben,' *kosnít* 'zaudern, zögern, trödeln,' but probably not Lett. *kust* 'müde werden,' *kusls* 'schwach, klein und zart von neugeborenen kindern,' Lith. *kūszlas* 'schwächlich, kümmerlich' (idem *ibid.*).

Here as elsewhere occurs the double development 'bend, round out' and 'bend in, become hollow': Skt. *kōṣa-h* (Höhlung) 'Behälter, Kufe,' *kukṣt-h* 'Höhlung, Bauch, Mutterleib,' with which compare Goth. *hugs* 'Landgut,' Lith. *káuszas* 'grosser Schöpflöffel,' *kiáuszé* 'Hirnschädel,' *kiaūszis* 'Ei' (cf. Uhlenbeck, *Ai. Wb.*, 66; author, *MLN*, XIX, 3).

9. OE. *on-hūpian* 'draw back, recoil,' ON. *hopa* 'bound backward, draw back, recoil,' NICel. *hopa*, 'move back, retreat,' Lat. *cubāre* 'lie down, incline: lie in bed, sleep; be sick; recline at meals; slope,' -*cumbo* 'lie down, recline,' *cubīle* 'couch, bed; nest, lair,' *cubitum* 'bend, curve: elbow, cubit,' Gr. *κύβος* 'iliac cavity,' *κυβερνάω* 'steer, guide,' *κυβιστάω* 'tumble headlong, plunge, dive,' *κύβητος* δ. *καράβης*, 'one who stoops or bows, one ecstatic or frantic,' *κύμβη* 'hollow, bottom of a vessel; boat; wallet,' *κύμβος* 'any hollow: a hollow vessel, cup, basin,' LRuss. *kub* 'aus Holz ausgehöhltes Geschirr' (cf. author, *MLN*, XIX, 3; Walde², 205; Boisacq, 528): Russ. dial. *kúbló* 'Vogel-, Eichhorn-nest; Lagerstätte des Ebers, Saubucht; eigenes Heim, Nest,' *kúblit-sa* 'sich zusammenkauern;

nisten,' LRuss. *kúbló* 'Vertiefung im Boden, die das stäubende Huhn macht; Nest des Hasen,' Upper Sorb. *kubto* 'Gut, Bauerngut,' *kubtać* 'mit dem Nötigen versehen; pflegen; erziehen,' -so 'gedeihen,' Czech *kublati se* 'weilen, zaudern,' *vy-k. se* 'langsam aufkommen nach einer Krankheit' (Berneker, 598). Or these may come from the base **qēubh-*.

The above represent the meaning 'move to and fro, up and down: dive, bend down, stoop, incline, lie; bend in, be hollow.' From 'bend, curve out, arch,' etc., or 'bend, press together,' come the following: Gr. *kúβos* 'cube, die; vertebra,' *κυβή· κεφαλή*, Goth. *hups* 'hip, Hüfte,' OE. *hype* idem, etc., NE. *hump* 'protuberance, swelling, bunch, esp. on the back,' Norw. *hump* 'Unebenheit, Knorren, Knollen,' LG. *humpe* 'dickes Stück,' *humpeln* 'hump, hobble,' Icel. *huppur* 'hip, groin'; NE. *heap*, OE. *hēap*, 'heap, multitude, gathering,' OS. *hōp* 'Haufe, Schar,' OHG. *houf* idem, *hūfo* 'Haufe, Erdhaufen, Grabhügel,' *hiufila* 'Wange'; OE. *hōpe* 'hip (of the dogrose),' OS. *hiopo* 'Dornstrauch,' OHG. *hiufaltar* 'Hagebuttenstrauch,' etc.; Norw. dial. *hupp* 'Quaste,' NHG. Styr. *hopf* 'dummer Kerl. Töpel,' 'chump,' OHG. *hopfo* (bunch) 'Hopfen,' MLG. *hoppe* idem, OE. *hoppe* (tuft) 'ornament, small bell,' *gehopp* 'small bag,' ME. *hoppere* 'hopper (of a mill); seed-basket,' NE. *hopper*: Russ. *kúbokū* 'Becher, Pokal,' *kubýška* 'bauchiges Gefäß mit Hals; kleiner gedrungener Mensch,' *kúbovina* 'Ausbauchung, Wölbung' (Berneker, 636): Russ. *čubū* 'Schopf,' 'tuft,' LRuss. *čub* 'Schopf, Busch,' *čubatý* 'bei den Haaren zausen,' Czech dial. *čub* 'Vogelschopf,' Slovak. *čub* 'Schopf, Federbusch; Bergkappe, Gipfel,' Pol. *czub* 'Schopf, Büschel,' *czubić* 'beim Schopf packen': OHG. *witu-hopfo*, NHG. *Wiedehopf*, named from its tuft or crest.

Compare the same meanings in words with IE. *p*: (a) 'Hole, hollow, hollow or inclosed place or object': Skt. *kū-pa-h* 'Grube, Höhle, Brunnen,' Gr. *κύπη· τρώγλη, κύπελλον* 'cup,' Lat. *cūpa* 'tub, cask,' ON. *húfr* 'the hulk or hull of a ship,' OE. *hýf* 'hive,' *hūfe* 'hood,' OHG. *hūba* 'Haube,' *hof* 'umschlossener Raum beim Hause, Hof, Gut, Fürstenhof,' OS., OFris., OE. *hof* 'inclosure, dwelling, house, temple,' ME. *hovel* 'hovel, hut,' ON. *hof* 'temple.' With *hof* from **qupo-* compare IE. **qyāp-* becoming **qāp-* (by dissimilation?) in Gr. *κήπος* 'garden, orchard,' OHG. *huoba* (this could represent

Germ. *χwōbō) ‘Stück Land von einem gewissen Masse,’ NHG. *hufe*, *hube*, Styr. *hube* ‘Bauerngut mit Gründen von bestimmtem Flächenmasse, Wohn- und Wirtschaftsgebäuden und Bespannung.’

Compare the words for ‘bend: hollow, bed, nest, lair, den,’ etc., with other forms: OE. *hop* ‘Schlupfwinkel,’ Lat. *cubile* ‘couch, lair, nest,’ Russ. dial. *kúbló* ‘Nest, Lagerstätte; Heim,’ etc. (*vide supra*). Skt. *kōṣaḥ* ‘Behälter, Kufe,’ *kukṣīh* ‘Höhlung, Bauch,’ LRuss. *kyšló* ‘Nest, Lagerstätte,’ etc. (No. 8). OE. *hwicce* ‘chest,’ ME. *whucche*, *hucche* idem, NE. *hutch* ‘chest, box; coop, pen’ (cf. No. 6). Gr. *κῦρος* ‘hollow (of a ship, vase, body),’ *κῦρίς* ‘chest, trunk, box,’ Lith. *kūtis* ‘stall,’ OHG. *hutta* ‘hut, tent,’ *hūs* ‘house’ (cf. Boisacq, 444 f.). Lat. *cūnae*, *cūnabula* ‘nest, cradle’; *cumera* ‘chest, box,’ **qumesā* ‘hollow’: ON. *huammr* (**hwamza-*) ‘Winkel, kleines Tal,’ OE. *hwamm* ‘corner, angle’ (cf. Nos. 2, 3). OE. *hol* ‘hollow, hole, cave, den’; *holh* ‘hollow, hole’; *holc* ‘hollow, cavity’; Lat. *vallis* ‘hollow; valley’; Gr. *κόλπος* ‘curve: hollow, bay,’ OE. *hwealf* ‘hollow, concave,’ Nicel. *hwilft* ‘hollow,’ Goth. *hwilfri* ‘Sarg’ (cf. No. 4). Lith. *kiauras* ‘hohl,’ Lett. *zaurums* ‘Loch’ (No. 5): ON. *huer*, OE. *hwer* ‘kettle, pot,’ Gr. *κέρνος* (**qyernos*) ‘a large dish.’

b) ‘A rounding over; a gathering, collection: hump, heap,’ etc.: OBulg. *kupŭ* ‘Haufen,’ Russ. *kŭpa* ‘Haufen, Menge,’ Czech *kupa* ‘Haufen; Gruppe; Schober,’ Sorb. *kupa* ‘Hügel,’ OBulg. *sŭ-kupiti* ‘συνάγειν,’ Pol. *kupić* ‘häufen, sammeln,’ Lith. *kaũpas* ‘Haufe,’ *kaũpti* ‘häufeln,’ *kupiti* ‘auf einen Haufen legen, aufräumen,’ *kupetá* ‘Heuhaufen,’ *kuprà* ‘Höcker,’ Russ. *kŭprŭ* ‘Steissbein, Bürzel,’ OHG. *hovar* ‘Buckel,’ OE. *hofer* ‘hump; goiter, swelling’ (Berneker, 646): Norw. *hov* ‘Anhöhe, kleiner Hügel,’ OLG. *huvel*, MLG. *hovel* ‘Hügel, Höcker,’ MHG. *hübel* ‘Hübel,’ NHG. Swiss *hubel* ‘Hügel, kleine Erhöhung im Boden, auf Wiesen, Häufchen; Geschwulst, Beule am Körper; Klümpchen Garn,’ Swab. *hoppe* ‘kleiner Hügel, mit Rasen überwachsener Erdhaufen; kleines Eitergeschwür, Ausschlag,’ *hoppel* ‘kleine Erhöhung auf einer Fläche, bes. kleines Hautgeschwür; Zapfen der Forche und Fichte,’ *hoppem* ‘hüpfen, springen; hinken,’ *hopperen* ‘stolpern,’ *hoppelig* ‘uneben, rauh,’ *hopplen* ‘einen ungleichen, aufspringenden Gang haben,’ ‘hobble,’ Styr. *hoppel* (chump) ‘gutherziger aber einfältiger Mensch; aufgeblasener Dummkopf,’ EFrís. *hubbel* ‘Unebenheit, Höcker, Erhöhung,’

Du. *hobbel* 'Holperigkeit, Höckerigkeit; Höcker, Beule, Knoten,' NE. *hob* 'a round stick or peg used as a mark to throw at in certain games; a structure inserted in a fireplace to diminish its width; a hub,' *hub* 'lump, ridge, small protuberance; a small stack of hay (dial.); a block of wood for stopping a carriage-wheel; the nave of a wheel,' *hubble* 'a small lump, protuberance,' etc.: Czech dial. *čup(ek)* 'Berghöhe mit flachem Gipfel,' Russ. *čupä* 'Schopf,' LRuss. *čuper* 'Haarschopf,' Serb.-Cr. *čupa* 'Büschel Haare,' *čupati* 'rupfen,' -se 'raufen' (base **qēup-*), NHG. Swab. *häuben* 'schmerzhaft am Haare zupfen, zerren schütteln,' *häublen* 'an den Haaren ziehen, rütteln, körperlich züchtigen.'

Compare the following: Lat. *cumulus* 'heap, pile,' *cumuläre* 'heap, pile up' (cf. Nos. 1, 3). Lat. *cacūmen* 'peak, point,' *cacūminäre* 'make pointed,' Skt. *kakūd-* 'Gipfel, Spitze, Höcker,' *kakūdmant-* 'mit einem Höcker oder Gipfel versehen' (*kākūd* 'Mundhöhle, Gaumen' belongs in development to *a* above): ON. *huass* 'pointed, sharp,' *huða* 'pierce, durchbohren,' OSwed. *hǫta* (**hwōtian*) 'den Boden mit einem Pfahl durchbohren' (here the development in meaning is slightly different, cf. No. 14a). Skt. *kakūbh-* 'Kuppe, Gipfel,' *kakubhāh* 'emporragend, hervorragend': Gr. *κῦφος* 'hump, hunch,' *κῦφός* 'bent, bowed forward' (No. 10). Cf. also Nos. 4, 6, 7, 11, 14, 14a.

10. Gr. *κύπτω* 'bend forward, stoop; bow down under a burden; hang the head in shame,' *κυπτάζω* 'keep stooping: go poking about, potter about,' *κῦφός* 'bent, bowed forward, stooping,' *κῦφος* 'hump, hunch,' *κῦφω* 'a crooked piece of wood, esp. the bent yoke of the plow,' *κῦφώ* 'bend, crook forward; pass. have a humped back,' *κύφελλα* 'the hollows of the ears,' *κυψέλη* 'any hollow vessel: chest, box; beehive' (or this with original *b* or *p*), Skt. *kumbhā-h* 'Topf, Krug; (dual) die beiden Erhöhungen auf der Stirn des Elefanten,' Av. *xumbō* 'Topf, Vertiefung,' Russ. *kúbló* 'Nest; Lagerstätte,' *kúblil'-ša* 'sich zusammenkauern; nisten,' Czech *kublati se* 'weilen, zaudern,' etc. (or these with IE. *b*, cf. No. 9): early NE. *hove* 'remain in a suspended or floating condition, as a bird in the air or a boat on water, be poised; lie at anchor; wait, tarry, stay, remain; brood over, as a bird,' ME. *hoven* 'tarry,' *hoveren* 'wait, linger,' NE. *hover* 'keep lingering about, wait near at hand; move about waveringly,

cautiously, or hesitatingly; hang fluttering in the air; be in a state of suspense, waver; *tr.* protect or shelter, cover with the wings and body (of a fowl); dial. ‘undulate, wave, shake; go about in an awkward, aimless manner; wait, stay, delay, linger,’ NE. *hobble* ‘go with a hop or hitch, limp; tie the legs together so as to impede free motion, clog, hopple.’

11. MHG. *hüste* ‘auf dem Felde zusammengestellter Haufen Getreide, Heu,’ *hüsten* ‘Getreide und Heu in Haufen setzen,’ MDu. *huust* ‘heap’; Russ. *kistĭ* ‘Quast, Troddel; Pinsel; Traube; Hand,’ LRuss. *kyst*, *kýstka* idem, Bulg. *ktska* ‘Strauss,’ Pol. *kiśc*, *kistka* ‘Quast, Reisbesen, Busch; Haarbüschel,’ *o-kiśc* ‘Eiszapfen,’ Lower Sorb. *kistka* ‘Handvoll Ähren; Schwanz’; Russ. *kustŭ* ‘Busch, Strauch, Staude,’ LRuss. *kust*. ‘Strauch, Strauss’ (cf. Berneker, 652, 679, with references). Unnecessarily referred to the base **qūpst-*. The words may come from a base **qēus-*, **qūēs-* ‘bend, bulge, swell,’ etc.: OE. *hos* ‘pod,’ **huseca*, ME. *huske* ‘husk,’ Gr. *κύστις* ‘pouch; bladder,’ Lat. *vespīx* (**qūēsp-*) ‘thicket.’ Cf. No. 17h.

12. Skt. *cōdati* ‘treibt an, drängt, schafft schnell herbei,’ NPers. *čust* ‘flink, tätig, passend,’ Lett. *pa-kūdīt* ‘antreiben, ansputen,’ ChSl. (*po-*)*kuditi* ‘tadeln, schmähen,’ OBulg. ‘zugrunde richten,’ *pro-k.* ‘verderben,’ Slov. *kūditi* ‘rügen, tadeln; verschmähen,’ Gr. *κυδάζω* ‘revile, abuse,’ *ὁ κύδος* *λοιδορία, κακολογία* Hesych., *kŭdos* idem, *κυδοιμός* *· πόλεμος, θόρυβος, ταραχή* H., *κυδοιμέω* ‘make an uproar, spread confusion and alarm; throw into confusion and alarm, war against,’ OSw. *hŷta* (**hūtian* ‘drive’) ‘threaten,’ ON. *hossa* ‘dandle, toss,’ MHG. *hiuze* ‘munter, frech,’ *sich hiuzen* ‘sich erkühnen,’ *hotzen* ‘schnell laufen; schütteln, in Bewegung setzen,’ *hossen* ‘schnell laufen’ (: Skt. *kutsáyati* ‘schmäht’), *hutzen* ‘sich schwingend, schaukelnd bewegen,’ *hüttern* ‘sich schnell bewegen, zappeln,’ NHG. Swab. *hützen* ‘hetzen, trieben,’ *hutzlen* ‘ausspotten, foppen,’ *hotteren* ‘zittern’ (or this with Germ. *d*), Swiss *hützen* ‘aufspringen, jählings auffahren,—schrecken; auch von leblosen Dingen; springen, hüpfen,’ *hotzen* ‘sich schaukelnd auf und nieder bewegen; sich zusammenziehen, krümmen vor Lachen; stocken, nicht von stattem gehen,’ *hotzeren* ‘rütteln und gerüttelt werden,’ *hotzlen* ‘rütteln, hart schaukeln, ruckweise auf und ab, hin und her schwanken, bewegen; erschüttern; zusammenrütteln,’ Styr. *hutzen* ‘sich ruhelos

im Bette wälzen,' Pruss. *hutzen* 'schlagen, schelten,' *hotzen* 'wiegen; in den Armen schaukeln; tanzen,' MDu. *hotten* 'shake,' WFlem. *hotteren* 'schudden, hutselen, daveren,' 'shake, tremble,' Norw. *hutre* 'shiver with cold,' NE. dial. *hott* 'move by jerks, shake with laughter,' *hotter* 'move unsteadily or awkwardly; hesitate; hobble, totter; shake with laughter; shudder, shiver; shake, jolt, stir up, vex; talk indistinctly, mumble,' *hutter* 'stammer, stutter, speak with difficulty,' Swiss *hotteren* 'rütteln; wanken, hinken; schaukelnd ungeschickt reiten; stolpern; trippeln, hüpfen; schüttelnd lachen, hotzeln,' *hutteren* 'cacabare'; ON. *huatr* 'rasch, feurig,' 'active, vigorous,' *huass* 'sharp,' *huata* 'antreiben, beschleunigen,' *huetia* 'antreiben, schärfen,' Goth. *ga'vatjan* 'anreizen, wetzen,' *lvōtjan* 'drohen,' OSwed. *hōta* idem, ON. *hudta* 'durchbohren,' OS. *far-hwātan* 'verfluchen,' OHG. *firhwāzan* 'verfluchen, verdammen; verderben; lägnen, widerlegen,' MHG. *verwāzen* 'verstossen, verbannen; verderben; verfluchen, verdammen': OBulg. ChSl. *kuditi* (above). Cf. author, *MLN*, XX, 43, with references; Boisacq, 529; Berneker, 637 f.

Here also, from **q̥wēd-*, **q̥wəd-*, may belong Gr. *ἐκεκήδει* 'wich,' *κεκάδοντο* 'sie wichen,' *κεκαδών* 'beraubend,' *κεκαδῆσαι* 'βλάψαι, κακῶσαι, στερεῆσαι' Hesych., *ἀποκαδέω* 'ἀσθενέω' H. Compare especially ON. *hudta* 'durchbohren,' OHG. *firhwāzan* 'verstossen, verfluchen; verderben,' OBulg. *po-kuditi* 'zugrunde richten,' *pro-kuditi* 'διαφθείρειν, ἀφανίζειν,' *pro-kuda* 'φαινόσης,' Russ. *pro-kúda* 'Schaden, Verlust,' Pol. dial. *prze-kudzić* 'verderben; langweilen,' Serb.-Cr. *kìdati* 'abreissen, zerreißen,' Lith. *kūdas* 'hager, mager,' etc. Cf. No. 14.

13. Lith. *kutėti* 'aufrütteln, aufmuntern,' *atsi-k.* 'sich aufraffen,' *kutrus* 'hurtig, rüstig, emsig,' *kutravóti* 'jemd. hurtig machen, bes. durch Schläge zur Arbeit antreiben': Czech *kutati*, *kutiti* 'treiben, tun, zetteln, schäkern; (se) wühlen, graben, schüren,' Slovak. *kutať* 'wühlen, graben,' ChSl. *kutiti* 'machinari,' *u-kutiti* 'κατασκευάζειν.'

With these compare the following, which probably have IE. *dh-*: ChSl. *kydati* 'werfen,' OBulg. *is-kydati* 'herauswerfen,' Russ. *kidať* 'werfen,' *kídkij* 'rasch, geschwind, gleich bereit, gierig,' *kídī* 'weicher, lockerer Schnee,' LRuss. *kýdaty* 'werfen, schleudern,' Serb.-Cr. *kìdati* 'herauswerfen, ausmisten; ab-, zerreißen,' *kìnuti se* 'sich

fortpacken,’ Slov. *kidati* ‘herauswerfen; ausmisten,’ Czech *kydati* ‘klecken, auswerfen; misten,’ Pol. *kidać* ‘werfen,’—*kogo* ‘jemd. eilig wohin senden,’ Lower Sorb. *kidaś* ‘giessen’ (Berneker, 676).

With the second group compare Gr. *καθαρός* (**q̥adh₂ros* ‘emptied, made clear’) ‘clear, open, free (space), in Il. esp. of a space clear from dead bodies; pure, clean from guilt or defilement; pure, unmixed, bright, clear (water); spotless, faultless,’ *κάθαμα* ‘that which is thrown away in cleansing: offscouring, scum, defilement; worthless fellow, outcast, scum’ : OBulg. *sŭ-kydati sę* *ἐκκενοῦσθαι*.

That the primary meaning of the first group was ‘swing, bend, drive’ or the like is evident from the Germ. words given below. We may also compare Lat. *vātius* (**q̥at̥h̥ios*) ‘bent inward, crooked,’ *vatax* ‘having crooked feet,’ *vascus* ‘crooked, bent.’ Here also may belong *quatio* ‘shake; beat, strike, drive; break in pieces, shatter; agitate, move, excite; plague, vex, harass,’ *quassus* ‘shaken, beaten, shattered; broken down, worn out,’ from **qu̯at-*, becoming Lat. **quat-* after *q* from IE. *q* had fallen together with *q* from *k̑*. In the same way may be explained Gr. *πάταγος* (older **kvfar-*) ‘clattering, clashing; dashing, plashing (of waves); rattling (of wind),’ *πατάσσω* ‘beat, knock; clap; strike, smite,’ etc. Compare Lith. *kvatēti* ‘laut lachen,’ Du. dial. *hodderen* ‘thump, bang,’ Swiss *hotteren* ‘rütteln; wanken; schüttelnd lachen,’ *hutteren* ‘cacabare.’

The following Germ. words may have either IE. *t* or *dh*. It is not always possible to decide. OE. *hūdenian* ‘shake,’ NE. Sc. *hod* ‘bob up and down in riding, jog,’ dial. *hoddle* ‘waddle, walk awkwardly or quickly’ (: Lith. *kutēti* ‘aufrütteln’), *huddle* ‘throw together in confusion; perform in haste and disorder, put together or produce in a hurried manner,’ Du. dial. *hodderen* ‘aanhouden stooten, met het bijdenkbild van dof gerucht maken,’ ‘thump, drub,’ NHG. *hudeln* ‘in Eile und nur obenhin tun; jem. achtlos und zugleich empfindlich behandeln, plagen, quälen’ (: Czech *kutiti* ‘treiben, tun, zetteln, schäkern’), Swiss *hudlen* ‘schlottern, bammeln; schützen, rütteln und damit zerstören; höhnen, hart behandeln; zanken, schimpfen; unordentlich arbeiten,’ *hodlen* ‘rütteln; schwabbeln, bes. von der schwankenden Bewegung der Wamme fetten Rindviehs beim Gehen; trippelnd davon eilen; mit dem grossen Sieb Getreide reinigen,’ *hodlen, hudlen* ‘Waren führen, bes. Getreide,’ *hodel* ‘Händler,

herumziehender, Zwischen- oder Kleinhandel treibender Kaufmann,' *hoderen* 'rütteln, schütteln, von Fuhrwerken auf rauhem, holperigem Wege oder von schlechten Karren; unordentlich, ungerichtet vonstatten gehen; etwas rollend bewegen; etwas schlecht, unordentlich verrichten,' *huderen*, *hüderen* 'wirr werden, in Verwirrung geraten, zerfallen; durch einander werfen, verwirren; in Stücke schlagen, zertrümmern; unordentlich, flüchtig, übereilt, liederlich arbeiten, schlecht verrichten; schlemmen, prassen, liederlich leben; in grossen Flocken schneien,' *hotten* 'Zugtiere (mit dem Ruf *hott*) antreiben; von Zugtieren: vorwärts gehen; von Tieren und Menschen: gehorchen, folgen; vorwärts, vonstatten gehen, gelingen,' LG. *hudern* 'vor Kälte zittern.'

14. Closely related to these are other words from the bases **geut-*, **geud(h)-* with the underlying meaning 'spring back, recoil: crouch, cower; shrink, shrivel,' and from these, adjectives meaning 'shrunk, shriveled, small,' and nouns meaning 'a small mass or lump, a little bunch, tuft,' etc.

NE. *huddle* 'crowd or press together promiscuously, gather together in a mass or flock,' *subst.* 'a confused crowd or cluster, jumble; obs. an old decrepit person,' NHG. Swiss *hotten* 'kauern,' *hottel* 'nachlässiger Mensch; untüchtige Weibsperson; Windel,' *hotzen* 'sich zusammenziehen; stocken, nicht vonstatten gehen,' Styr. *hottel* 'verlumpter Landstreicher,' Swab. *hauderen* 'kauern,' *hotteren* 'auf den Boden, in die Knie sinken, kauern, hockend sitzen oder sich setzen,' *hotter* 'Haufe von Erde, Schnee, Kies udgl.,' *hutzlen* 'zusammenschrumpfen,' Swiss *verhutzelt* 'runzelig, zgschrumpft, wie dünnes Obst,' *hutzlen* 'gedörktes Obst,' *hotzlen* 'Ziege mit langen, struppigen Haaren; unordentliches, struppiges Weib; Weissdornbeere,' *hotz* 'die geringsten der noch als Gespinnst verwendeten Abfälle des Flachses,' MDu. *hotten* 'gerinnen,' Du. *hotten* 'zusammenkommen, sich sammeln, gerinnen, gedeihen,' MDu. MLG. *hotte* 'geronnene Milch,' Swed. dial. *hott*, *hodd* 'kleiner eingeschrumpfter Mensch,' NE. dial. *hut*, *hud* 'a heap; a lump of earth; a ridge of clay in a river-bed; a small stack in a field,' *vb.* 'pile in heaps, put up grain in the fields, stack peats,' *hodden* 'a coarse cloth made of undyed wool of the natural color' (compare Swiss *hottel*, *hotzlen* above), OE. *gehwæde* 'slight, small, young.'

Lith. *kūsti* 'abmagern,' *kūdimas* 'die Abmagerung,' *sukūdēs* 'zusammengeschrumpft,' *kūdas* 'hager, mager,' *kūdikis* 'ein kleines Kind,' Lett. *kūds* 'mager,' *kūde* 'Kohlstrunk,' *kūdi* 'langsam,' *kūditis* 'langsam vorwärts kommen'; Russ. *kuděl'* 'zum Spinnen vorbereiteter Flachs,' *kuděl'* 'zausen,' Lith. *kūdas* 'Schopf der Vögel,' Russ. *kudēr'* 'Locke, Haarlocke,' *kūdril'* 'Wolle zusammenrollen, filzen,' LRuss. *kūdra* 'Weib mit krausen Haaren,' Slov. *kôder* 'Haarlocke; Zotte, Flocke; Pudel,' Czech *kudla* 'Zotte,' etc.

Lith. *kiaūsti* (*kiautau*) 'verkommen, im Wachsen zurückbleiben,' Serb.-Cr. *zà-kušljati* idem, *kúšljati* 'den Flachs verwirren,' *kúšljav* 'verworren,' NE. *huddle*, NHG. *hutzeln*, etc. (see above): Russ. *kita* 'Stengel und Blätter langstieliger Pflanzen; zusammengerolltes Heubündel,' *kítka* 'Kätzchen an den Bäumen,' LRuss. *kyta* 'Quaste, Büschel; Strauss, Rispe,' Czech *kytka* 'Strauss, Busch; Knochle, Reiste Flachs,' etc.

a) The same underlying meaning: 'draw together, shrink, shrivel, become small, thin; draw or roll together, form into a small rough mass, tuft,' is in the following: OE. *hēan* 'abject; mean; poor,' Gr. *καυρός* *κακός*, *σκληρός* (No. 2), Icel. *húnn* 'knob; handle of a door,' perhaps also in the sense 'young bear, cub,' Russ. dial. *kuna* 'beide Hände voll, Gáspe,' Bulg. *kúnka* 'Händchen; Handwurzel,' Pol. *kulić* 'zusammenziehen,' Slov. *kúľjav* 'verstümmelt,' Russ. *kulitá* 'Hand ohne Finger, Fuss ohne Zehen,' OPruss. *kaules* 'Dorn,' Lith. *kaulinės* 'Hagedorn,' and perhaps *káulas* 'Knochen' (unless the primary meaning is 'hollow' (No. 4), Skt. *kúvalam*, *kōlam* 'die Frucht von zizyphus jujuba). Norw. dial. *hūmen* 'hunched up, zusammengezogen vor kälte u.s.w., OE. *hēamol* 'miserly,' Skt. *kōmala-h* 'zart, weich,' *kumārā-h* 'Kind, Knabe' (No. 3). MHG. *hūren* (sich zziehen) 'kauern,' Swiss *hūri* 'Eiterbeule,' *hūrl'* 'niedriger Hügel,' *hūrel'* 'kleine Person,' Slovak. *kváril* 'zehren, vermindern' (No. 5). ON. *heykjask* 'zusammenkriechen, kauren,' Norw. *hauken* 'weak and sickly looking,' NHG. *hocken*, *Hocke*, OE. *hocc* 'mallow,' Skt. *kuñja-h* 'Laube, Gebüsch' (No. 6). Skt. *kōcayati* 'zieht zusammen, verkürzt, verringert,' *kōca-h* 'Einschrumpfen,' Gr. *καυκαλís* 'an umbelliferous herb,' Slov. *kuča* 'Büschel, Schopf, Quaste,' Russ. *kuka* 'Faust,' Lett. *kūkis* 'Zwerg,' Czech *kyka* 'Stock, Stumpf,' LRuss. *kýkil'* 'verkümmerter Finger;

Stumpf, Daumen' (No. 7). Lett. *kust* 'müde werden,' *kūsls* 'schwach, klein und zart,' Lith. *kūszlas* 'schwächlich, kümmerlich' (No. 8). Lat. *cubo*, -*cumbo*, Gr. *kūbos* 'cube,' OHG. *hopfo* 'Hopfen,' OE. *hoppe* 'ornament, small bell,' Norw. dial. *hupp* 'Quaste,' OHG. *witu-hopfo*, -*hopfo* 'Wiedehopf,' Lith. *kublýs* 'Mistlerche,' LRuss. *čub* 'Schopf, Busch,' Czech dial. *čub* 'Vogelschopf,' OE. *hēope* 'hip of the dogrose,' OG. *kiopo* 'Dornstrauch' (No. 9). OBulg. *sū-kupiti* 'συνάγειν,' Swiss *hubel* 'kleine Erhöhung, Häufchen; Geschwulst, Beule; Klümpchen Garn,' Swab. *hoppel* 'kleine Erhöhung, kleines Hautgeschwür; Zapfen der Forche und Fichte,' *hoppelig* 'uneben, rau,' Russ. *čupū* 'Schopf,' LRuss. *čuper* 'Haarschopf,' Lat. *vēprēs* 'thornbush, bramblebush' (No. 9b). Swab. *hutzlen* 'zusammenschrumpfen,' Swiss *hutzlen* 'gedörrtes Obst,' *hotzlen* 'Ziege mit langen, struppigen Haaren; Weissdornbeere,' Lith. *sukūdēš* 'zusammengeschrumpft,' *kūdas* 'hager, mager,' etc. Both Germ. and Lith. words may have IE. *dh* or *d*. In the latter case compare Gr. *κύνδαλος* 'peg, wooden pin,' *κνδίας* τὰ ἀνθη τῶν ὀδόντων, ON. *hūdla* 'durchbohren,' *huass* 'scharf,' Lat. *cuspis* 'point, spit, sting (of bee), spear,' *cuspidō* 'make pointed, spitzen.' To these add the following:

Goth. *hawi* 'Heu,' *kovylū* 'Pfriemgras, *Stipa pennata*, *capillata*' (Uhlenbeck², 76), base **qəuio-*, **qəyi-* 'bunch, tuft, panicle.'

OBulg. *cvětū* 'Blüte,' Russ. 'Blüte, Blume; Farbe,' OBulg. *po-cvisti* 'blühen,' Lith. *kvētýs* 'Weizen' (Berneker, 656, 657 f.), base **qyeit-* 'form into a tuft, swell, bloom,' with which compare Goth. *hwaiteis* 'wheat' from **qyoidio-* 'tuft.' For meaning compare Skt. *pūla-h* 'Bündel, Büschel,' Lith. *puré* 'Quaste': *purai* 'Winterweizen,' OPruss. *pure* 'Trespe,' ChSl. *pyro* 'spelt,' Gr. *πῦρος* 'wheat' (Class. Phil., IX, 152). Compare Lat. *vireo* 'be green; flourish, bloom,' which may be from **qyis-* or **qyir-*.

15. Gr. *κεῖθω* 'hide, cover up, conceal,' *κεθμών* 'hole, den, cave, hiding-place; lair; sanctuary,' OE. *hýdan* 'hide, conceal': OE. *hōpma* 'darkness,' ON. *húm* idem, and many others (cf. Zupitza, *Gutt.*, 127 f.), root **qēu-* crossed in many words with **sgeu-* 'cover.'

The meaning 'hide' comes from 'crouch down, draw back,' and 'hole' from 'sink down.' In some cases 'cover' implies an overturning or turning upside down of a hollow object, or a rounding or vaulting over. For these different meanings compare Serb. *čučati*

'hocken, kauern': Slovak. *čučeti* 'sich bergen' (No. 7). For 'hole, hollow' cf. No. 9. For 'round over, cover,' No. 4a.

16. From **qēu-* 'bend over' may be derived a number of words meaning 'fall upon, seize; crush, injure,' etc.

a) MHG. *hūchen* 'kauern,' (über etwas) *hūchen* 'darüber herfallen.'

b) MHG. *hūren* 'kauern,' *behūren* 'knicken, zertreten (erde und gras); belästigen, überwältigen,' Gr. *κῦρω*, *κυπέω* 'fall upon, light upon, hit, obtain; befall, turn out, happen,' *κῦρμα* 'booty, prey, spoil,' Skt. *cōṛáyati* 'stiehlt,' Slov. *kváriti* 'beschädigen, verderben,' etc. (No. 5). But OE. *hȳr* 'hire, wages; usury,' *hȳran* 'hire,' OFris. *hēra*, MDu., MLG., MHG. *hūren* 'mieten, pachten,' OFris. *hēre*, OS. *hūria* 'Heuer, Pacht,' etc., belong to Gr. *κῦρος* 'having power, ruling; lord, master,' *κῦρος* 'power, authority,' *κῦρώω* 'make valid; settle, finish, accomplish, perform,' Skt. *ṣūra-h* 'stark; Held,' etc., root **keyā-*, whence also Gr. *πᾶμα* 'possession, property,' *πᾶσασθαι* 'have in one's power, possess,' etc. (cf. Boisacq, 748, with lit.).

Similarly the enlarged base **qwerp-* develops: MLG. *werven* 'tätig sein, handeln, verhandeln, sich bemühen um, trachten nach; tr. betreiben, sich bewerben um, ausrichten, vollführen, gewinnen, erwerben,' MHG. *werben* 'sich wenden; in Bewegung setzen, betreiben, ausrichten, erwerben,' etc.

c) OE. *geholian* 'obtain,' MHG. *hol(e)n* 'holen, herbeibringen, erreichen, erwerben und mit sich fortführen, finden; refl. sich erholen, erheben,' *geholn* 'erwerben, verdienen,' *erholn* 'einbringen, erwerben, erfrischen, erquicken; refl. sich erholen,' OHG. *holēn*, *holōn* 'holen, herbeiholen' (confused with *halōn* 'rufen, einladen,' Lát. *calāre*, with which it originally was unrelated): Pol. *kulić* 'zusammenziehen' (No. 4).

d) Skt. *kuṣṭti*, *kuṣṭti* 'reisst, zerzt, zwicket, knetet,' Av. *kuṣaiti* 'tötet,' NPers. *kuṣtan* 'töten' (Horn, *NPers. Et.*, 191). The underlying meaning here is 'bend, press, beat down.' Compare Lett. *kāusēt* 'müde machen, die Kräfte aufreiben' (No. 17h), OE. *hūsc* 'mockery, insult,' *hȳscan* 'revile; deride,' OS., OHG. *hosk* 'Spott,' MHG. *hosche* idem, *hoschen* 'spotten; verspotten,' OE. *hosp* 'insult, contempt,' *hyspan* 'scorn, revile': *hīenan* 'fell, strike down; bring to subjection, humiliate; afflict; insult' (No. 2).

e) Skt. *cōdati* 'treibt an, drängt; schafft schnell herbei,' Serb.-Cr. *kidati* 'abreissen, zerreissen,' OE. *ā-hwellan* 'excite, incite; provide,' Gr. *κεκαδών* 'beraubend,' *κεκαδῆσαι* · *βλάψαι*, *κακῶσαι*, *στερῆσαι* (No. 12).

f) Lith. *kutėti* 'aufrütteln,' Czech *kutiti* 'treiben, tun, zetteln,' ChSl. *u-kutiti* 'κατασκευάζειν,' Swiss *huderen* 'durch einander werfen, verwirren; in Stücke schlagen, zertrümmern' (No. 13).

g) Lat. *incumbo* 'lean toward: fall upon, rush toward, upon' (gladio, in gladium, ad amnem, in hostem); Skt. *cōpati* 'bewegt sich, rührt sich': Lat. *occupāre* 'take possession of, seize; fall upon, attack; occupy, employ,' *occupatio* 'a taking possession of' (: *incubatio* 'unlawful possession'), *recuperāre* 'recover, regain, retake,' *se recuperāre* 'recover, sich erholen' (: Upper Sorb. *kubtač* 'pflegen; erziehen,' -so 'gedeihen,' Czech *vy-kublati se* 'langsam aufkommen nach einer Krankheit') (No. 9).

17. A number of words for 'pant, palpitate; boil, seethe; burn, blaze' come naturally from 'rise and fall, heave, waver, flutter,' while others have in them the underlying idea 'draw together, shrivel, scorch.' In the latter case the word may be used also of the shriveling effect of frost or cold winds. In Gr. *καίω* both ideas seem to be present.

a) Gr. *καίω*, *καῖω* (**κάφω*) 'burn, light, kindle, set on fire; scorch, parch; wither up, pinch (of frost); pass. burn, be on fire; be inflamed with passion,' *καῖμα* 'burning, glow, heat (of the sun); shriveling effect of frost,' *καυθμός* 'a scorching, esp. a disease in trees produced by keen winds,' *καῖσις* 'a burning heat,' *καυστός* 'burnt,' *καυστικός* 'burning; corrosive, caustic,' *κήια* · *καθάρματα*, *κηώεις* 'fragrant,' etc., root **qēu-*, *qəu-* (Boisacq, 393 f. with lit.): Russ. *kivdt* 'winken; heben und senken,' LRuss. *kjvaty* 'wackeln, schütteln,' Czech *kyvati* 'winken, wedeln, bewegen, schütteln,' -*se* 'wanken, schwanken.'

b) Lett. *kwitēt* 'flimmern, glänzen,' *kwitindāt* 'flimmern machen,' OE. *hwipa* 'breeze,' Icel. *hviða* 'squall of wind; fit,' NE. dial. *whid* 'whisk, scud, move nimbly,' sb. 'a quick motion, a rapid, noiseless movement,' *whidder* 'shake, tremble; whiz, whisk,' base **qūt-* 'shake, vibrate.'

c) Du. *hui* (**huja-*) 'Molken, whey,' *wei* idem, NE. *whey*, Scotch *whig* 'sour whey, buttermilk,' OE. *hwæg* 'whey,' Norw. dial. *kvīn*,

kvein in the expression *spur sum k.* ‘sour as *k.*,’ *kveinspur*, *kveensuure*, *viinsuur* ‘biting, sharp, sour,’ *kvīnende* (*gviinane*) *suur* idem, *k. salt* ‘bitterly salty,’ *kvīna* (burn, be caustic?) ‘be acrid, of taste or smell’; ‘swarm, wimmeln,’ ON. *hutta* ‘geronnene Milch,’ Norw. dial. *kvita* ‘old sour milk,’ Germ. root **hwī-*, **hwai-*, **huja-* ‘sich regen, wimmeln; gären, sauer werden.’

d) Lett. *kwēlēt*, *kweldēt* ‘glimmen, glühen; brennenden Schmerz verursachen,’ *kwēle* ‘Glut, glimmende Kohlen,’ *kulda* ‘der Vorofen, in welchem die Kohlen zusammengeschürt werden,’ Lith. *kūlē* ‘der Brand im Getreide, von welchem die Ähren schwarz und staubig werden,’ ‘smut,’ *kūlēti* ‘brandig werden,’ *kulis* ‘Brandkorn,’ Skt. *kūlayati* ‘versengt’ (Uhlenbeck, *Ai. Wb.*, 62), Lat. *culīna* ‘kitchen,’ ‘locus in quo epulae in funere comburuntur.’

These may be directly derived from the root **qēu-* in No. 17a, or independently developed from the base **qēul-*, **qūl-*. Compare No. 4a, and Bulg. *kuľ’aša* ‘Art Brei,’ White Russ. *kuľ’eš* ‘Art Mais-polenta,’ *kuľ’ešić* ‘durchrühren,’ Russ. *kulētū* ‘dünner Grützbrei; Salzbrühe mit Erbsen.’ Here also, according to Zupitza *Gutt.* 57, OE. *hwelian* ‘suppurate,’ *hwylca* ‘tumor, boil.’ But these are better referred to the root **keyā-* ‘swell’ (author, *Class. Phil.*, III, 81).

e) Skt. *cōpati* ‘bewegt sich, rührt sich,’ *kūpyati* ‘gerät in Wallung, zürnt,’ *kōpāyati* ‘erschüttert, erzürnt,’ OBulg. *kypēti* ‘wallen, überlaufen,’ ChSl. *kyprǔ* ‘locker, porös,’ Czech *kyprý* ‘locker, aufgelaufen (von Mehlspeisen), early’ ‘strebsam, emsig, eifrig, frisch,’ Russ. *kipēt* ‘wallen, siedend; aufbrausen; wimmeln,’ Czech *kypēti* ‘gären, aufgehen; aufwallen, aufsieden,’ Pol. *kipieć* ‘Sieden, wallen,’ -*się* ‘wimmeln,’ Lett. *kupt* ‘gären,’ *kūpēt* ‘rauchen, dampfen, stäuben,’ Lith. *kūpiūti* ‘schwer atmen,’ LRuss. *kvāpyty ša* ‘sich sputen, eilen,’ Czech *kvāpiti* ‘eilen,’ *kvāpný* ‘eilig,’ Lith. *kvāpas* ‘Hauch, Duft, Wohlgeruch,’ *kvepēti* ‘duften,’ *kvēpti* ‘hauchen,’ Lett. *kwēpēt* ‘räuchern,’ Gr. *καπνός* ‘smoke, vapor,’ *καπύω* ‘breathe, gasp,’ *καπυρός* ‘dried by the air; parching,’ *κάπος* · *ψυχή*, *πνεῦμα* Hesych., *κέκηφε* *τέθνηκε* H. (or this to No. 10), Lat. *vapor* ‘steam, exhalation; warmth,’ *vapidus* (worked, fermented) ‘flat, stale, spoiled (wine); rotten, stinking,’ *vappa* ‘stale wine,’ from **vapvā*: Gr. *κάπος* · *πνεῦμα*, *καπύω* ‘breathe.’ Walde², 807; Boisacq, 408 f.; Berneker, 565, 655, 677 f.

Walde, *loc. cit.*, refers these to a base **geyēp-* 'wallen, auch von gärenden Stoffen,' and Boisacq defines it similarly 'bouillonner; se dit aussi de matières qui fermentent.' Berneker, who includes groups of words which the others omit, leaves the base undefined. It is certain that the primary meaning was not 'wallen, bouillonner,' but that this goes back to an earlier meaning such as 'rise and fall, heave.' In fact NE. *heave* is used in a number of significations expressed by derivatives of the base **geyēp-*. So we may add to the above words the following: Early NE. *hove* 'raise, lift; swell, inflate, puff up or out; rise, swell out,' *hove(n)* 'swollen, bloated, puffed out, esp. of cattle which swell with overeating,' NE. dial. *hover* 'light, puffy, raised; not pressed down; of soil: light, loose; hunched up, cold, shivery; of birds and animals: having the coat or feathers ruffled from cold,' *vb.* 'spread lightly or loosely; pack hops lightly' (: ChSl. *kypřū* 'locker, porös,' etc., *vide supra*), Norw. dial. *hoven* 'swollen up,' Dan. *hoven* 'geschwollen, aufgedunsen, dick; aufgeblasen,' *hovne* 'schwellen, an-, aufschwellen, sich ausdehnen, aufbauchen' (or less likely: Skt. *çōpha-h* 'Geschwulst, Geschwür, Beule,' etc., root **keyā-* 'swell,' *Mod. Phil.*, VI, 444 f.), NE. *huff* 'a swell of sudden anger or arrogance, a fit of petulance or ill humor,' dial. *huff* 'blow, puff; breathe heavily, pant; swell, puff up; rise in baking; become angry, rage,' *hubble* 'stir, bustle, confusion, noise, tumult,' *hobble*, *hubble* 'shake, jolt; dandle, toss; move unsteadily, shake with a quivering motion; swarm with vermin; move with difficulty' (: Russ. *kipěl* 'wallen, siedend; aufbrausen; wimmeln'), EFris. *hubbelen* 'abwechselnd auf und nieder steigen, sich wellenförmig bewegen,' Du. *hobben* 'hin und her schwanken, schaukeln,' *hobbelen* 'schwanken, schaukeln, hüpfen, stolpern, stottern,' *huppelen* 'hüpfen, springen,' MDu. *hobbelen* 'drehen, wälzen,' *hubbelen*, *huppelen*, *huppen* 'hüpfen, springen,' MHG. *hupfen*, *hüpfen*, *hopfen*, OE. *hoppian* 'hop,' etc. (or these to the closely related No. 9).

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(To be concluded)

THE HOSTAGE
AN ARABIAN PARALLEL TO SCHILLER'S BALLAD
"DIE BÜRGSCHAFT"

To what extent the friendship motif, chiefly known by the story of Damon and Pythias, and brought to literary perfection in Schiller's ballad, has become popular can be concluded from the fact that it has been widely and variously treated from classical times down to modern days. The references to both classical and medieval writers and works on this subject, as given by Oesterley in his edition of the *Gesta Romanorum*,¹ show that it was most extensively utilized by Western writers. Of these Oesterley cites twenty-seven as having treated the subject up to, roughly, the fifteenth century. Two references mention works in which Eastern types of the subject appear.

It is of interest to state here that Oesterley, in speaking of the principal sources of the *Gesta*, has not mentioned the oldest occidental collection of oriental sayings, half of which appear in some form or other in the *Gesta*. This is the *disciplina clericalis* of Petrus Alphonsi (*sic!*), a converted Jewish intellectual (baptized January 1, 1106), and body surgeon of Alphonse I of Spain. Excerpts from this work are found in the *Exempla* (beginning of thirteenth century) of Jacques de Vitry, in *Liber de doctrina loquendi et tacendi* (1245) of Albertano da Brescia, in *Summa de regimine vite* of Johannes Vallensis, in Jacobus de Cessolis, 'Schachbuch,' and in numerous other works. Besides, there were Spanish translations (as early as 1292), *Castigos et documentos*, and subsequently, so that the work was fairly well known. Still, among the numerous collections of moralizing tales which influenced the development of the *Gesta*² the *disciplina clericalis* as such is not mentioned. Yet the name Petrus Alphonsus (*sic!*), apparently mistaken as a patronymic, appears at the head of chapter 171 of the *Gesta*, while no reference to the source appears in the notes on that chapter. It happens

¹ Herm. Oesterley, *Gesta Romanorum* (Berlin, 1872), p. 728.

² Oesterley, *op. cit.*, pp. 246, 252, 253.

that this chapter deals with the Damon and Pythias story, and its Eastern parallel, as told by Petrus Alphonsi, is found in his work as *exemplum* II under 'de integro amico.'¹

It must be said, however, that while no mention is made by Oesterley of the *disciplina clericalis* as a source of the *Gesta* in his long introduction, he cites the name of "Petr. Alphons." in the notes at least thirteen times. The fact that the *disciplina* has thus failed of being mentioned may be explained from his reference (p. 268) that the statement of the sources has been frequently omitted since they often proved incorrect and that some references, as found by him, were not to the author but to the commentator and to glossed texts, which may be wholly unknown or were never printed. Some of these references were found, as he states, in Holkot's *Moralitates*.

As to its character the *disciplina clericalis*, though replete with Eastern sayings, ranks as a Western moralizing work, intended, not so much to make the Occident acquainted with Arab wisdom, as to exemplify Christian teachings. Consequently, much of its material found its way into the sermon literature of the Middle Ages. As to the stories themselves, it may be mentioned that they recur in the folklore of oriental peoples, which, however, does not necessarily prove their oriental origin.

The Arab story with the friendship motif as given by Cardonne² is entitled, in the English translation, "An extraordinary instance of generosity in one Arab, and of singular integrity and honour in the other." Cardonne was secretary and interpreter of the oriental languages to His Christian Majesty, as well as professor of Arabic in the Royal College at Paris. The story he relates hinges on the customs connected with the "evil" day (the *dies nefastus* of the Romans). It deals with an Arab at court and one of the desert. This last was named Taï. Reduced to poverty, Taï appears before his sovereign and makes supplications on the latter's evil day. Unable to escape death because of this, he requests a few hours of

¹ Die "*Disciplina Clericalis*," Sammlung Mittelalterlicher Texte, ed. Hilka, Heidelberg, 1911.

² A *Miscellany of Eastern Learning*, translated from Turkish, Arabian, and Persian MSS. In the Library of the King of France. By Mons. Cardonne (Vol. I, p. 1). . . . Translated into English, 2 vols, London, 1771.

respite so that he may return and take food to his family. This request is granted, but he is required to furnish a hostage. In vain the unfortunate Taï appealed to the bystanding courtiers, but the king's favorite, Chérighbénadi, is touched with pity and becomes his hostage. As Taï does not appear at the appointed hour, Chérík is taken away to be beheaded. Just in the nick of time Taï returns. The sovereign is much affected by this and resolves to abolish the detestable custom of capital punishment; besides, he bestows favors upon both Taï and Chérík. It will be seen that this story does not make reference to obstacles encountered by Taï which delayed his return in time. Nor is there an inquiry as to Chérík's readiness to offer himself as a hostage for the unknown Arab.

The story just given is practically the same as told by Dr. Mordtmann of Constantinople.¹ In his article, the latter calls attention to the fact that Damon and Pythias, who are the archetypes, were Pythagoreans and therefore were morally bound to sacrifice. This same author relates another story from *Meidani*, a work on Arab proverbs,² which, in substance, is the story of Damon and Pythias, but has been adapted to teach the efficacy of Christianity. Thus it, too, lives up to the moralizing character of most of these stories. As a contrast to the preceding he refers to a story from *Amru*, a Syrian, in which a camel breaks some eggs, thereby leading its owner to commit murder. Condemned to die, the slayer too seeks a respite in order to set his affairs in order. Before leaving, he selects for his hostage the very judge who condemned him to death. His return is delayed, but he arrives in time to save his friend. Both are spared. The evident purpose of this story is to teach Moslem fidelity.

Similar to the story just related about the camel is the one which is told here at length. It is one of oral tradition given to the writer in German, and told as nearly to the original as it was narrated, with all the oriental verbiage and delineations. It came from the mouth of an educated Turk to whom his Arab nurse in his childhood had frequently told this story. The narrator seems entirely trustworthy

¹ *Die Gartenlaube* (1869), No. 10., p. 151. Title: "Zu Dionys, dem Tyrannen schlich."

² In E. Pocock, *Specimen historiae Arabum*. Oxford, 1650.

and the writer has been assured that one may come across this story now and then in out-of-the-way places along the border of the Black Sea. As far as the writer can ascertain it is a *ἄπαξ λεγόμενον* and forms an excellent parallel to Schiller's treatment of the Damon and Pythias motif.

"Allah kerim," sagte Abdul Hassan zu seiner jungen Frau im Beginn des Rhamadan, "zehn Piaster in unserem Han und wir wollen Abdallah, den Gottgesandten, beschneiden lassen! Zur Bewirtung der Gäste und unserer Leute fehlt das nötigste und ein Hammel sollte geschlachtet werden. Reis und andere Zutaten sind nicht in genügender Menge vorhanden und Kanafe (Honigbrot) sollte in Butter gebacken werden. Bleibt wohl nichts anderes übrig, dasz ich mich bei Sonnenuntergang aufmache und gen Damaskus ziehe um zwei meiner Kamelstuten auf den Markt zu bringen."

"Der Allerbarmer wird euch schützen, während ich Sorge das Fest zu Ehren unseres Erstgeborenen so herzurichten, wie es von einem Sohne der Beni Senussi verlangt wird."

Hamum Soraide küszte die Brust des Neugeborenen und sagte: "Ziehe in Frieden!"

Und Abdul Hassan füllte die Wasserschläuche und nahm, nachdem er die nötigen Eszwaren auf seine Stuten geladen hatte, Abschied von Weib und Kind und zog seinem Kismet entgegen. Die Hitze der Basaltfelsen des zedernbedeckten Libanon, die Glut der Sonne auf dem öden Wüstenpfade trieben ihm den Schweiß aus den Poren. Hin und wieder liesz sich die wimmernde Stimme eines Schakals hören, welcher der Spur des Einsamen folgte. Er aber zog unverdrossen weiter, bis er im Abendgrauen getrockneten Kamelmist sammelte, Feuer machte, und unter einem verdorrten Lorbeerbaum Rast hielt um zu schlafen.

Und er träumte, dasz Scheitan, der Satan, übles mit ihm vorhabe, und dasz er, um seine Ehre als Edelaraber zu retten, den Tod am Kreuze zu sterben habe. Im Morgengrauen eilte er dann schweren Herzens weiter.

Ein heisser Wind wehte über die Wüste, und der Wasservorrat, den er mitgenommen, war nur auf drei Tage bestimmt. Noch immer trennten ihn zwei Tage von der Hauptstadt Syriens, mit ihren hängenden Gärten und den schlanken Minarets ihrer weissen Moscheen.

Unverdrossen legte Abdul Hassan Parasange auf Parasange zurück. Er litt, die Tiere, die trächtigen, litten und qualvoll war die Reise durch das einsame Land, wo keine Hoffnung war den heißen Winden und den Glutstrahlen der Sonne zu entgehen. So verstrich der zweite Tag, und am Mittag des dritten waren die Wasserschlänche leer.

Vor ihm in weiter Ferne lag wie eine Fata Morgana Damaskus, die Blüte und leuchtende Perle Syriens. Am Morgen des vierten Tages kamen sie müde und erschöpft an, und Allah preisend führte er seine Stuten durch das Siegestor Bab en Nasr, und gierig tranken die durstigen Tiere an dem öffentlichen Brunnen, und Hassan hatte eine Dankessure auf den Lippen.

Ein oder zweimal in seinem Leben war er in der Gartenstadt Damaskus gewesen, und im Bazar hatte er soviel zu bewundern, dasz er seinen zwei Kamelstuten nicht die nötige Aufmerksamkeit zollte.

Hingen da über der Gartenmauer eines alten Scheiks lockende Datteltrauben. Reife Mangofrüchte leuchteten neben üppigen Granatäpfeln. Der Sonne Licht beschien die gelben, saftigen Orangen und wunderbar schluchzende Töne entrangen sich den Kehlen der kleinen lieben Vöglein.

Wie heisz zitternd die Luft auch über der Wüste lag, wie wunderbar schön auch die Einsamkeit sein mochte, hier war es doch viel viel schöner und Abdul Hassan vergasz seiner Kamele.

Eine der Stuten aber war ein gierig Tier und erspähte eine Datteltraube und risz sie herab, dabei den Ast verletzend.

Der alte Scheik aber, der sie sah—eben hatte er einen Ziegel aus dem Gartenweg gelockert—nahm den Stein und warf ihn nach der Stute, traf ihre Schläfe, sodasz sie tot zu Boden sank.

Mit einem Schreckensruf, vom Schmerz über den Tod seines Tieres erfüllt, nahm Hassan den Stein und zerschmetterte damit den Schädel des alten Scheiks, sodasz er schmerzlos in die Gehenna fuhr.

Abu Oman, der älteste Sohn des Gärtners, seinen Vater hinsinken sehend, rief seine Brüder herbei und deutete auf den Beni Senussi, der eben dem verendeten Tiere den Tragsattel abgenommen hatte, und in lauten Worten seinen eben erschlagenen Feind zu allen Söhnen des verruchten Iblis verwünschte.

Die drei Gärtnersöhne überfielen den Abdul Hassan und fesselten ihn. Dann brachten sie ihn und die noch überlebende Stute vor den Kadi.

Nachdem der die Geschichte beider Parteien gehört hatte, sagte er: "Allah hat mich mit Blindheit geschlagen. Gehet hin zu dem Kaimakan, dem Präfekten, der ist ein Freund des Emirs, ihn hat des Allgütigen Gnade mit hoher Weisheit gesegnet. Und Allah ist grosz!"

Und sie zogen mit dem gefangenen Araber zum Oberrichter. Der aber rieb sich die Hände vor Vergnügen und sagte: "Muzaffr Eddin, der Emir, wird diesen eigenartigen Fall behandeln und er wird sich freuen, dasz sich so Auszerordentliches in seinem Reiche begeben konnte."

So zog der Araber mit seiner übriggebliebenen Kamelstute, umgeben von den Gärtnersöhnen und Gefolge, zum Hofe des Fürsten. Und wie der Bimbascha die Tore des Palastes öffnete, rief Muzaffr Eddin: "Ihr da, was bringet Ihr?"

Sagte der Kaimakan, den die Neugierde mit den andern zum Palaste geführt hatte: "Du Leuchte der Weisen, hier ist ein Edelaraber vom Stamme der Beni Senussi und er hat den Gärtner, deinen Hofgärtner, den Abu Oman Ben Amre erschlagen, und die drei Söhne, die Waisen, schreien nach Blut."

Darauffhin sagte der Emir zu dem Araber: "Was hast du zu sagen?"

"O du leuchtende Fackel im Weltenall," sprach dieser, "meine Kamelstute war nur ein armes unwissendes Tier. Die Wunder der Stadt betörten mein armes hungerndes Herz und ich war nicht achtsam."

"Kam ich doch her um zwei meiner edelsten trächtigen Kamelstuten zu verkaufen, da ich in der Mitte des Rhamadan meinen Erstgeborenen beschneiden wollte, in meinem Han fehlte es an Geld um das Fest würdig zu feiern. Und hier duften die Gärten, reifen die Früchte, und die Nachtigallen schluchzen. Ich schaute der lachenden Schönheit in die Seele und hatte ganz vergessen weswegen ich hergekommen. Und da brach meine Kamelstute fremden Mannes Eigentum und ein fremder Mann raubte meiner armen Stute des Lebens Odem."

“Die Tiere hatten keine Berechtigung zu stehlen,” sagte der Emir. Antwortete der Araber: “Leuchte des Weltalls, mein Tier kannte nicht den Unterschied zwischen mein und dein. Das Tier asz, was ihm gut dünkte und Du, o Weiser, willst doch einem Tiere keine Vorschriften machen, was es essen soll oder nicht?”

Sagte Muzzaffr Eddin: “Blut verlangt Blut. Die verwaisten Söhne verlangen dein Leben.” “Taar, Taar!” schrienen die Söhne und warfen sich auf den Boden, “wer hilft uns Armen, da uns die Weisheit des Erzeugers fehlt?”

“Ich schleuderte nur den Stein zurück an den Platz, von wannen er kam, du schillernder Adamant,” sagte Abdul Hassan.

“Du wirst dein Leben am Kreuze lassen; die Waisen trauern um ihren Erzeuger und Ruhe gibt’s nicht bis Blut durch Blut gesühnt ist.”

“Allah kerim,” sagte der Beni Senussi, “wie das Kismet entscheidet; mit dem Worte ‘Gott hilf’ habe ich mein Haus verlassen und Allah lässt mich nicht zu schanden werden. Aber du da, den der Scheik ül Islam zum Obersten ernannte über alle, die da glauben an den wahren, den einzigen Gott, willst du eine weisse Nacht haben? Siehe, ich will mein Weib, an der ich mit allen Fasern meines Herzens hange, meinem Bruder antrauen, dasz sie einen Beschützer, und mein Sohn einen Ernährer habe.

“Gieb mir sieben Tage Zeit um diese Angelegenheit zu ordnen, und ich werde wiederkommen, denn ich bin ein Edelaraber. Und der Erzengel Azrael wird deine Nacht in eine Nacht der Freude umwandeln und deine drei Lieblingswünsche werden erfüllt.”

“Hast du einen Bürgen für deine Blutschuld?” fragte der Fürst.

Abdul Hassan blickte im Kreise umher und schaute in die Augen der Tafelgenossen des Emirs bis seine Augen endlich auf die ehrwürdige Gestalt des Lieblingsdichters des Emirs fielen, auf den Scheik Ishaak von Mossul, und er sagte: “Dieser da, der wird mein Bürge sein.”

Des Emirs Augen ruhten auf Ishaak von Mossul. Der Dichter sagte: “Allah will es so, ich will für ihn bürgen und, wenn das Schicksal es will, die Blutschuld auf mich laden.”

“Ziehe deines Weges, Abdul, und versäume nicht in sieben Tagen wieder hier zu sein, auf dasz die Blutschuld sich nicht an deinem

Bürgen räche und der Glaube an Edeline nicht verloren gehe," so sprach der Emir.

Flüchtigen Schrittes, seine Stute auf den Markt treibend, entschwand der Araber. Ein alter Scheik nahm ihm für einen annehmbaren Preis das überlebende Kamel ab. Den Wasserschlauch, Brot und Datteln auf dem Rücken, zog Abdul Hassan heimwärts und ohne Hindernisse erreichte er sein Heim. Mit sonnigem Lächeln empfing ihn Soraide. Doch bald wandte sich ihre Freude in bitteres Wehklagen.

Abdul Hassan aber liesz den Imam des Stammes kommen und hiesz ihn Weib, Kind und Gut seinem Bruder überschreiben.

Nach der Beschneidung aber, wie alles besorgt, Weib und Kind nicht mehr schutzlos waren, wanderte er zurück nach Damaskus seinem Schicksal entgegen.

Sieben Mal war die Sonne untergegangen. Muzaffr Eddin sass mit seinem Gefolge an reicher Tafel. Ishaak, der Mossuler, trug dem Fürsten eine Ode vor. Diese freute den Fürsten und er schenkte dem Poeten ein mit Edelsteinen besetztes Gewand.

Auf einmal drängte sich lärmendes Volk in den Palast und an dessen Spitze befanden sich die drei Gärtnerssöhne. Die aber waren in Säcke gekleidet und hatten ihre Gesichter und Barthaar mit Ruz und Asche beschmiert.

"O Licht der Sonne," rief der älteste, "unseres Vaters Blut schreit nach Rache."

Und der zweite rief: "O wehe uns armen Verwaisten!"

Muzaffr Eddin aber, der den Poeten liebte und wie einen Vater verehrte, wollte des Alten Leben retten. Drum bot er den drei Söhnen das Gewicht des Dichters in Gold an, und er war ein sehr schwerer, grosser Mann, dieser Dichter von Mossul.

"Blut fordert Blut," sagte der älteste Sohn, "gib uns den Araber oder seinen Blutbürgen, wir wollen ihn hängen ans Kreuz bis seine Seele zur Gehenna fährt!"

"Kreuzigen! kreuzigen!" schrie das blutgierige Volk.

Da der Araber nicht zu sehen war, machte sich Muzaffr Eddin mit seinem ganzen Gefolge und dem stillergebenen Poeten auf, und sie zogen zur Richtstätte. Und dort wurde der Meistersänger ans Kreuz gebunden.

Wie die Henker aber das Kreuz mit dem dem Tode geweihten Mann aufrichten wollten, durchbrach ein Mann, fast aller Kleidung entblößt, vom Wegstaub und mit Blut beschmutzt, die drängende Volksmasse. Mit heiserer Stimme, dem Zusammenbrechen nahe, schrie er mit Aufwand seiner letzten Kraft: "Haltet ein! nicht den da hänget, sondern mich, Abdul Hassan, den Senussi, für den der edle Mann Bürge gestanden!"

"Durch Gefahren bin ich gegangen, sorgenbeschwert, unter die Räuber bin ich geraten. Und alles nahmen sie mir, Wegzehrung und Kleidung und dazu schlugen sie mich bis ich in meinem Blut lag und sie mich für tot am Wege lieszen.

"Denn so schnell ich konnte und meine Kraft es erlaubte, eilte ich hierher, damit nicht das Licht der Sonne, der Sänger von Mossul, eines schmachvollen Todes sterbe."

Trotz seiner Erschöpfung sah man einen Strahl schönen Lichtes in den Augen des edlen Arabers leuchten.

Das Volk rief um Gnade, und Muzaffr Eddin hüllte den Araber in seinen kostbaren Burnus und umarmte und küsste ihn. Der losgebundene Sänger aber sagte zu dem Senussi: "Ich wuszte du würdest kommen, falls du nicht vorher dem Todesengel verfielst, denn dein Auge ist so klar wie das Wasser des Jordans." Voll Stolz erwiderte Abdul Hassan dem Poeten: "O du Guter, ich bin ein Edelaraber." Muzaffr Eddin aber, nachdem er den Araber mit Speise und Trank hatte erfrischen lassen, sagte zu den Söhnen des Gärtners: "Wollt ihr nicht diesen edlen Araber gegen Blutgeld freigeben?"

Da das Volk anfang unwillig auf die Gärtnerssöhne zu werden, sagte der älteste derselben: "Ich schenke ihm ein Drittel, mein Drittel seines Blutes, zum Zeichen, dasz die Barmherzigkeit noch nicht aus der Welt entschwunden ist."

Der Zweite sprach: "Ich schenke ihm mein Drittel seines Blutes, zum Zeichen, dasz wir Ehrenhaftigkeit über alles setzen, selbst über die Blutrache."

Der Dritte aber, ein schöner Jüngling mit milden leuchtenden Augen sagte: "Ich will ihm mein Drittel schenken, das letzte seines Blutes, zum Zeichen, dasz die Liebe, der süsse wärmende Funken des Allerbarmers, der jede Kreatur belebt, immer und ewig die Herzen der Gläubigen beseelen solle."

Da umarmte der Emir die Gärtnerssöhne, machte sie und den Araber zu seinen Tafelgenossen und wies ihnen Haus und Einkommen an.

Sich zu dem Poeten wendend, fragte er ihn: "O Ishaak, warum wurdest du Bürge für den Araber, den du doch nicht kanntest?"

"O Leuchte der Welt," sagte der Poet, "er vertraute mir und nur mir allein. Durfte ich sein festes Vertrauen täuschen?"

Im Palast angekommen, liesz der Emir die Geschichte mit Gold auf eine Marmorplatte graben.

Abdul Hassan aber liesz seine Frau kommen und sein Kind. Der Iman sprach die Ehescheidung aus zwischen Eriman Hassan und Soraide. Und der Muzaffr Eddin gab dem Bruder, dem Geschiedenen, eine der Töchter der Groszen aus Damaskus. So vereinte der Iman wieder die Getrennten und in Glück und Liebe lebten zusammen in der Stadt der duftenden Gärten Abdul Hassan und Soraide.

Und Allah ist grosz!

J. F. L. RASCHEN

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